

the Monster Times



Hold on to
your hats
(or any other convenient
bit of wearing apparel),
dear readers,
for THE MONSTER TIMES
is about to take you
on a Tour of Hell!

Maybe so,
but what with my TMT
Handy Home Ban-It-Yourself
Exorcism Kit
firmly in hand,
I ain't scared!

The World's First Newspaper of Horror Sci-Fi and Fantasy

PAGE 29

all kinds ... and so do we. Address all correspondences to: To the Editor, THE MONSTER TIMES, Box 595, Old Chelsea Station, New York, New York 10011.

THE MONSTER TIMES No 42, September 1975, is published by The Monster Times Publishing Company, Inc., 11 West 17th Street, New York, New York 10011. All rights reserved by The Monster Times Publishing Company. Nothing may be reprinted or reproduced in any form without the written permission from the publisher. **SUBSCRIPTIONS** U.S.A.: \$8 for 12 issues, \$15 for 24 issues, \$25 for 50 issues. Canada: \$11 for 12 issues, Foreign \$20 for 12 issues. Please allow six weeks for subscriptions to become effective. **SUBSCRIBER CHANGE OF ADDRESS** Please allow six weeks for change of address to become effective. Please print name and address in full on a recent issue or state exactly how label is addressed. All subscriptions, inquiries, address changes or undeliverable copies should be sent to: The Monster Times, Post Office Box 595, Old Chelsea Station, New York, New York 10011. Printed in

Canada. Distributed by The Kable News Company, Inc.

Man has always had a fascination with devils—they exist in all cultures and religions, and were (and still are) even worshipped at times. Naturally, the film industry could not pass up any opportunities to capitalize on this durable trend. Since 1896, there have been over 100 motion pictures containing demons of one kind or another, and there have been countless others concerning devil worship (**THE BLACK CAT**, **THE DEVIL'S OWN CRAZE**, etc.). There were many (mostly short subject) productions featuring His Satanic Majesty during the silent era, and although the pace slackened since then, we are currently undergoing a revival of such films due to the success of **THE EXORCIST**. It seems that everybody wants to get into the act nowadays, and movies like **THE DEVIL'S RAIN**, **RACE WITH THE DEVIL**, and **THE DEVIL AND MR. JONES** will soon be coming our way. A lot of these productions have been good in their own way, but the more recent ones tend to be shoddy and derivative. Let's hope things pick up soon.

SATAN'S SILENTS

George Melies is pretty much considered to be the Father of Animation. He made approximately 500 short films between 1896 and 1912, and most of these contained fantasy elements. He was really incredible, and many of his techniques led to the fantastic special effects that appear in movies today. His filmography includes at least a dozen shorts containing demons, but we don't have room to go into these in detail. (You'll find the titles and release dates of these and numerous other devilish silent shorts listed at the conclusion of this satanic survey.—Ed.)

Since 1897, there have been at least 15 films released under the title **FAUST**. These all deal, in various ways, with the classic German legend of an intelligent man who lusted after youth and greater knowledge, and was willing to sell his immortal soul to get them. Other adaptations—like **FAUST** and **MARGUERITE**, which was filmed four times since 1897—were also lensed, and at least half a dozen of these titles contained the name "Faust" in them. **DANTE'S INFERNO** was another oft-filmed favorite, with at least four versions (1909, 1910, 1924, 1935) floating around, but the famous tour of hell in these versions usually turned out to be merely dream sequences.

In 1911, an interesting bit of cinematic devilry, **SATAN—OR THE DRAMA OF HUMANITY**, was released in Italy. Dante's former stomping ground. This was based in part on John Milton's *Paradise Lost* and was composed of four separate episodes. In each, the Devil appeared in a different time period: the Garden of Eden,



Demons are our business, our only business... In this special All-Demon, All-Exorcism Issue of TMT at least. And what better way to kick off this very special issue than with Jason Thomas' exhaustive (not to mention obsessive) history of practically every demon movie ever made? That's a rhetorical question, by the way, so rather than expend your energy arriving at an answer, we'd suggest you squander it instead on this informative, revealing survey of celluloid Satans.

The snarl of the sidhe—a new variation on your traditional demonic head—was one of the highlights of **CRY OF THE BANSHEES**, a generally weak demon outing that saw an evil Vincent Price, among others, done in by this sly devil. Mephisto naven Jason Thomas spared neither time nor expense to bring us this horror treatise about the cinematic doings of the Lords' of the Damned.

CRY OF THE BANSHEES

A HISTORY OF CELLULOID SATANS

BY JASON THOMAS

Kerwin Matthews lays violent hands on Torin Thatcher as Pendragon, an evil figure who could change into a winged demon at the drop of a wizard's hat and had at his command several surly, unsightly demons, in a scene from **JACK THE GIANT KILLER**.

during Christ's life, the Middle Ages, and the contemporary "underworld." During the course of the film, he invented intoxicating beverages in order to bring about the fall of humanity (temperance, anyone?). That same year saw the release of **THE DEVIL AS LAWYER**, in which Satan—in the role of Justice, strangely enough—managed to get a dishonest man convicted of his crimes.

THE STUDENT OF PRAGUE (1913, 1926, 1936) was a combination of legend and tales by E.T.A. Hoffman and E.A. Poe. This time around, Mephistopheles appeared as a sorcerer. Interestingly enough, the soul of the protagonist was symbolized by his animated mirror image. The most recent version of this story was a musical.

Of the two versions of **THE SORROWS OF SATAN** (1917 and 1926), the one directed by D.W. Griffith was far superior.

In the prelude, the War in Heaven was briefly shown—and, naturally, that's when the Devil and his followers were cast into hell. Throughout the rest of the film, the winged demon-lord went around disguised as a prince, tempting mortals and being downright rude. At the finale, he fled when the heroine recited the Lord's Prayer.

In **THE DEVIL'S LOCK-SMITH**, a silent Austrian entry of 1913, several laborers made a pact with old Lucifer. The German classic **SATANAS** (1919) was really three stories in one. In it, Lucifer traveled through ancient Egypt, Borgia Italy, and Russia (during the Revolution) in a fruitless attempt to find someone who could derive good from evil. Supposedly, this would have saved him from eternal damnation.

When the '20s came along, **THE DEVIL** (1921) again entered our world in human form, this time disguised as a doctor. He spent his time trying to make a pair of lifelong friends distrust each other, and he probably

would have succeeded if a glowing cross hadn't one day appeared in mid-air and caused him to disappear. Satan was also featured as the fiery Domsday dragon that spewed forth **THE FOUR HORSEMEN OF THE APOCALYPSE**.

In 1922, **THE LEAVES FROM SATAN'S BOOK** revealed four stories about the Devil's work on Earth. The first one showed how he had changed his appearance and led Judas to betray Christ. In the others, he posed as a Spanish Inquisitor, a celebrity of the French Revolution, and a member of the Russian Red Guard. During this same year, an imaginary meeting between Lucifer and the title characters occurred in **DON JUAN AND FAUST**.

WITCHCRAFT THROUGH THE AGES (1922) was a phantasmagoria of occult beliefs and practices and a genuinely eerie gem.

It seems that there were Italian Satan movies as far back as 1926, as was evidenced by **MACISTE IN HELL**. Deep in the infernal regions, the power-



ful hero saw Dante's Satan: a giant monster in ice, holding Judas, Brutus, and Cassius in his ugly mouth. Other demons appeared here in abundance, and some female ones mated with mortals and begot little monstrosities. It wasn't until some 36 years later that this flick was remade as **THE WITCHES' CURSE**, and the plotline then was somewhat less involved. **THE PRINCE OF TEMPTERS** was up to his old tricks in 1926, when he tried to corrupt an English nobleman by using a temptress. When the woman failed to win his love, she helped the fellow against the Evil One. Satan appeared wearing a tuxedo in **THE DEVIL'S PARADE** (1930), and there were three versions of **SATAN'S FIVE WARNINGS** (1938, 1945, 1969), in which the Lord of Darkness made five predictions that came true. Finally, in 1939, a war between gods and demons was filmed as India's **DEVJANI**.

DEVIL'S DEFEAT

One of the most entertaining of all devil films was **ALL THAT MONEY CAN BUY** (1941)—also known as **THE DEVIL** and **DANIEL WEBSTER**. In this offering, a poor New Hampshire farmer was granted wealth and success for seven years; after this time, he was supposed to relinquish his soul (or his sons) to the Devil himself. We were awarded an extra treat here, because quite a few comedians and spirits were thrown in, too. At the conclusion, the famous Daniel Webster (without whom we might not have had any dictionaries) convinced a jury of dead American villains that the man should not lose his soul. In revenge, the calm Mr. Scratch (Walter Houston) prevented Webster from ever attaining the political post he wanted so badly.

An artist purchased **THE DEVIL'S HAND** (1942), and the Horned One told him that he would have to sell it for less than he paid within 24 hours, or else he would be transported to hell for eternity. France continued its long list of demonic entries during this year, also, when a medieval Satan sent **THE DEVIL'S ENVOYS** to Earth to eliminate the love of a young couple. These creatures—who had been selfish sweethearts when they were alive—were empowered to turn people into stone. Later on in the film, Lucifer joined them, but his plan failed. The Evil One even engaged with a real "evil one" in **THE DEVIL WITH HITLER**. Therein, Satan tried his worst to get the infamous Nazi dictator to perform one good act so that Hitler wouldn't replace him as Lord of the Lower Depths.

In the 1943 comedy **CABIN IN THE SKY**, Rex Ingram (who once played God) was cast as Lucifer. Jr. He and his four "Idea Men" conquered the main characters and tempted them with all sorts of things—unsuccessfully, for the most part. Lucifer listened to a man's life story in **HEAVEN CAN WAIT**, in order to determine where the fellow's soul belonged. At the conclusion,

he sent the guy "upstairs."

When a doublercross racketeer died and went to hell, he made a bargain with Old Nick in **ANGEL ON MY SHOULDER** (1946). He then inhabited the body of a living judge and attempted to get revenge and undo all of the man's good work. Don't worry, though; things worked out fine in the end because the villain was a somewhat righteous dude, after all.

In the 1947 version of **THE DEVIL'S HAND**—also known as **CARNIVAL OF SINNERS**—a poor artist made a bargain with Guess Who. In exchange for his soul, the chap received a live hand that brought him wealth and corrupted him. Tauntingly, Satan gave him an opportunity to buy back his soul at a very low price, but the amount doubled each day. The guy was so greedy that he allowed too many days to elapse, thereby sealing his doom.

In **ALIAS NICK BEAL** (1949), we got an opportunity to see Ray Milland in one of his first horror films, as a modern-day demon

who was out to get the soul of a good man. Through slow and careful planning (and clairvoy-

Jack continues his brave battle against Pendragon, in winged dragon guise, in this presbook sketch from **JACK THE GIANT KILLER**, a lavish, special-effects-laden epic from 1962.

ance), Milland succeeded in trapping his prey. However, a priest interferred and used a Holy Bible to make the fallen angel fall.

THE BEAUTY AND THE DEVIL (1949) was a fine takeoff on Christopher Marlowe's "Tragic History of Dr. Faustus," with some interesting variations. In it, Satan went around granting requests—for a price, of course; the time-honored themes of greed and wasted youth provisioned the motivation for this production. At the conclusion, when the "hero" repented, Mephistopheles (a "second-class demon") caused the economic collapse of his country in a parting act of revenge. The people, led by the now-ruined man, succeeded in routing the devil and returning to their former existence.

THE DEVIL TO PAY

Another Italian demonic entry was **FAME AND THE DEVIL** (1950), which was also released in the U.S. as **ONE NIGHT OF FAME**. When a lovestruck man used an Oriental charm to summon the Horned One, he traded his soul for immediate fame. After being played in the bodies of a singer, a fighter, and a diplomat, he awoke to find that the transplants had all been a dream.

In **MEET MR. LUCIFER** (1953), an actor portraying the title character fell through a trap door and ended up in Hades for a while. This dream comedy posited the idea that television is a diabolical invention that the Devil is using to spread misery and confusion throughout the

world.

Amusingly, the Devil (Gedre Hardwick) was shown watching Hugo Haas' **BAIT** (1954) in the film, and he narrated the movie as well. The French entry of this year, **CLOSED DOORS**, presented a hell that was a lavishly decorated hotel room. The occupants were stuck there forever, tormenting each other with endless philosophizing and accusations.

this article today.

THE UNDEAD (1957) was a low-budget American-International release that turned out to be rather good. In it, the mind of a 20th century prostitute was sent back in time to share the body of a previous incarnation. Two witches—a young, beautiful, bad one and an old, ugly, good one—shared her ensuing adventures, and the Devil popped up once in a while to enliven things even more and to barter for mortal souls. Although the heroine straightened herself out at the finale, the hero (a contemporary scientist) became stranded in the past. The Prince of Evil laughed loud and long at the man's irreversible predicament.

Carol Speed fell victim to demonic possession in **ABBY** (1974), a black-oriental film of **THE EXORCIST**. William (Blacula) Marshall played the bishop called upon to rescue the heroine from the clutches of an ever-greedy Satan.

Another Faustian variation was **MARGUERITE OF THE NIGHT** (1953), set in 1920s Paris. After meeting a drug trafficker who was really Mephistopheles, Faust made the traditional bargain to regain his youth. When the usual ensuing love affair between Faust and Marguerite failed, the woman died, and—ironically—only the demon mourned her.

One year later, **FAUSTINA** sold her soul to the demon Mephisto for her lost youth. A three-headed flying dragon starred in Russia's **THE SWORD AND THE DRAGON** (1956), but a fat "wind demon" had a supporting role in the movie. The hero (who was also fat) managed to capture the demon, and he used the thing's power for his own benefit.

When Lucifer (Vincent Price) wanted to destroy Earth, a heavenly trial was convened and the Spirit of Man defended us. Throughout the 1957 movie, we saw a condensed version of **THE STORY OF MANKIND** (the most interesting aspect of which was that Egyptian pharaoh gave Satan one million souls). Naturally, our defender won out against his witty opponent, and that's why you're able to read

A number of the "Bovary Boys" films contained fantasy elements, and in **UP IN SMOKE** (1957), Huntz Hall sold his soul to the Devil in order to get the names of winning race horses, and the creature appeared daily in the forms of talking monkeys, skeletons, and so on, to provide him with the information. At the end, our hero got out of the bargain because his horse was disqualified. As a result of his failure, the Evil One ended up as a mortal soda jerk until some new victims came along.

CURSE OF THE DEMON (1958) was brilliantly directed, but many critics complain that we should not have been permitted to see the giant demon; for one enjoyed viewing the fearsome beast. (See Roy Frumkes' detailed analysis of this fine fright film elsewhere in this issue.—Ed.)

I suppose it was inevitable that the Lord of the Underworld would end up in a musical comedy, and he did: in **DAMN YANKEES** (1958). Ray Walston played His Satanic Majesty in this delightful farce about an old man who wanted to be young and famous, and also help out his favorite baseball team. Satan granted his request and used an

irresistible (so some people thought) woman to corrupt him. Everything turned out alright in the end, though, except for Walston's plans.

SANTA CLAUS (1959) was rather an unlikely title for a demon film, but one played a very important comical role in this Mexican production. Throughout the story, the thing from hell busied itself with attempts to sabotage Saint Nick. "Mr. Ho-Ho-Ho" eventually triumphed, however, and the devil ended up upside-down in a chimney, or some such thing.

INGMAR'S EVIL ONE

Ingmar Bergman is a highly respected director, and there have been many books written about him, but his **THE DEVIL'S EYE** (1960) is not too well-known. This humorous social commentary made Satan want to corrupt a mortal (virgin) woman whose goodness had caused him to develop a sty. He sent Don Juan to Earth to seduce her, but this failed and goodness triumphed (sort of). Several other demons appeared at intervals, including one that could hear anything that was happening anywhere in the universe, and another that got locked up in a cupboard. Another humor-oriented demon film, the Swiss **THE DEVIL MAY WELL LAUGH**, was released the same year and saw Satan tempt a trio of hobos.

The French-Italian effort, **THE DEVIL AND THE TEN COMMANDMENTS** (1962), presented the Lord of Darkness as the movie's narrator, and later on he appeared in the form of a snake. At about the same time, Satan was invoked by **THE DEVIL'S PARTNER**, but I don't know if he actually appeared or not.

THE DEVIL'S MESSENGER (1962) was a foreign-made pilot for a TV series called **13 Demon Street**, starring Lon Chaney as His (baggy-eyed) Satanic Majesty. At the beginning of the tale, a young dead woman was given the option of either suffering in hell or becoming the Devil's emissary on Earth. She accepted the latter, and then went around three times to corrupt mortal men. With the success of these missions, Satan gave her the formula for a super-atomic bomb. It was then left up to mankind whether to use the weapon or not (we're still here, though—I think).

Quite a number of demons appeared in the animated spectacular, **JACK THE GIANT KILLER** (1962, all under the control of the evil sorcerer, Pendragon, who had the ability to change himself in to a winged

dragon, among other things. At one point in the film, the unsightly devils attacked the heroes in a violent, two-minute sorcery sequence. When Pendragon was slain, though, the monsters ceased to bother anyone.

Demonic possession was the theme of **THE DEMON** (1963). The victim this time was a young woman who became quite upset over disembodied voices and terrifying nightmares (wouldn't you?). When a priest tried to exorcise her, she attacked him while shouting in an unknown tongue, and his attempts to save her failed. Another demon visited Earth in **THE DEVIL ON VACATION** (1963). To make sure that he enjoyed himself, the creature made a couple become younger in exchange for some gambling money.

DIFFERENT DEMON

A strange, invisible demon thing called a Horla was introduced in **DIARY OF A MADMAN** (1963). This beast was one of many from another dimension, and they were sometimes able to breach the barriers between our domain and theirs. It was a demon in its own way, because it thrived on evil. Vincent Price was the second and



Robert Coatham transports deserving victim to hell-haunted house in another scene from **THE DEVIL'S NIGHTMARE**, starring Erika Blanc and Jean Sorensen.

last victim of the fiend, which took control of his body and then made him turn to murderous deeds. At the conclusion, his self-sacrifice caused the monster to die in a flaming building.

Both **THE HAUNTED PALACE** (1963) and **THE DUNWHICH HORROR** (1969) were cinematic adaptations of H.P. Lovecraft tales. (See the article on Lovecraft elsewhere in this issue). In 1964, the Devil turned up again, in Mexico's **DIABOLIC**

CAL GAME

According to the Bible, Jesus Christ was tempted by the Devil while they were in the "wilderness." This was shown in **THE GREATEST STORY EVER TOLD** (1965), but not in the silent version of **KING OF KINGS** (1927); in the latter, the Evil One made his sales pitch

demons who wanted to take over the body of a good guy. This moody, well-done effort was supposed to be a pilot film, but no series ever came out of it. Throughout the story, the nefarious creature got stronger as it neared its goal, and on several occasions it even confronted the heroes while in disguise. At the exciting conclusion, it succeeded in its mission, but then the resident psychic investigator destroyed it.

Peter Cushing and Christopher Lee starred in **THE SKULL** (1965), which also featured a foreign demon. This invisible creature was very attached to the skull in question, and often used it to commit murder by animating the calcium. The skull was able to fly and bite people to death, and it did a pretty good job of it. This was one of those flicks in which the evil continued to exist (triumphant) at the conclusion.

In 1478, Beelzebub sent the Archdevil Belfagor to the land of the living for the purpose of renewing a war between Rome and Florence. The demon substituted himself for the Pope's son, but he soon got emotional over a beautiful woman and ended up as

very interesting moments that dealt with a giant demon, an outsized spider, an apparition on horseback (Death), Chris Lee as a good warlock, and the Satanic Goat himself despite its many faults, the film remains a favorite of mine.

The most recent Faust movie I know of is **DOCTOR FAUSTUS** (1967), which starred Richard Burton as the intellectual who sold his soul to Satan (who appeared once in the movie). In return, he was granted his every wish for a number of years. The somber, sympathetic demon in human form, Mephistopheles, remained at his beck and call for the allotted period, but he constantly suggested to Faust that he withdraw from the bargain and beg forgiveness from God. When the time ran out, the fool tried to save himself, but he was pulled into hell anyway.

One of the all-time classics of the occult is **ROSEMARY'S BABY** (1968). Unlike most adaptations, this was taken almost word-for-word from the original novel. (See Alan Brandman's critique of that classic further on in this issue.)

TORTURE GARDEN (1968)



This scene—reminiscent of **ROSEMARY'S BABY**—transpired in the course of an obscure opus entitled **EXORCISM'S DAUGHTER**, a wicked work neglected, doubtless for good reasons, by our otherwise exhaustive demon scholar.

THE DEVIL IN LOVE (1966)

A very amusing black comedy with a modern setting was **BEDAZZLED** (1967), in which Satan (Peter Cook) ran a legitimate Soul Exchange. He made a bargain with a young man (Dudley Moore) who managed to both seven wishes before he made the Devil decide not to take him after all. At one point, we got to hear the voice of "God," and at another we saw a nearly naked Raquel Welch as Lilian Lust, one of the personified Seven Deadly Sins.

I got turned on to the study of witchcraft in 1967, after having seen **THE DEVIL'S BRIDE**. This immature, optimistic romp through warlock land had a few

treated us to no less than two things from hell: Satan himself, and a cat-creature that went around hypnotizing people and eating human brains. The film was not stopped during the course of the movie, and the Devil naturally continued his dastardly deeds at our confusion. This film was reminiscent of **DR. TERROR'S HOUSE OF HORRORS**, in that it predicted the future of several of the characters. An interesting Czech film of 1969, **GENII**, saw several demons journey from the center of the Earth to check up on humanity.

CONTINUED ON PAGE 27



Demons get a head start on their victims in yet another appropriately violent vignette from **THE DEVIL'S NIGHTMARE**.

Exhibiting a "swiftness and ferocity unheard of in earthly creatures," Draaga, a monster in the employ of a villain called "The Judge," attempts to put an abrupt end to the comic book career of THE DEMON, one of Jack Kirby's better efforts and the industry's first demonic superhero. This action-packed illustration appeared in the March 73 issue of THE DEMON. Copyright National Periodical Publications.

DEMONS VS. HEROES

OR THE

MADE THEM DO IT

Another of TMT's sprawling staff of monster mavens and demon devotees, Howard Phillips, contributed the following compulsive survey of Comicdom's edgiest Evil Ones and their rugged encounters with four-color superheroes, and a frighteningly fascinating survey it is. Whatever other accusations you might wish to level at this humble publication, you can't accuse it of knowing more than we tell.

Back again, this time with a survey of demons in comic books. As one might suspect, I could not possibly fill all of comicdom's denizens of hell into an article of this size. Therefore, I've decided to cover only those demons who have crossed the paths of super-characters who have had their own series. If we can get enough favorable response to this piece, we'll probably end up doing one on other graphic demons someday. Until then, I'm sure that there's plenty in this issue to keep all of us busy.

Mercury was a Timely hero who first appeared in RED RAVEN #1 (1940). He was the same Roman god of speed that so many of us know and love (and worship?), complete with wings on his head and ankles. In what was apparently his only episode, he was dispatched to Earth by his father, Jupiter, in order to combat Pluto—who was in essence Satan, Lord of Hell. It seems that the villainous Dark God had disguised himself as Rudolph Hender (actually Adolf Hitler, but U.S. heroes would not be officially at war with him until the following year), and had gotten "his" country to declare war on the rest of the world. In a single story, Mercury seemed to stop the entire conflict and thwart his horned foe.

CAPTAIN AMERICA #1 (Timely, 1941). Hurricane replaced Mercury. Some people think that the two heroes were one and the same, because they looked exactly alike and possessed the same powers, but this new character was the son of Thor (who was one of the Nine gods). He lasted until **CAPTAIN AMERICA #11**, but the only issue I have details on is #2. In this, he battled Pluto (alias the Devil), who only appeared in the last panel on the final page. This wasn't very impressive for the Lord of Darkness, and I wonder how often he was shown in other stories about this god from Asgard.

LUCIFER'S LADIES
The origin of Claire Voyant, the Black Widow, was given in **MYSTIC #4** (Timely, 1940). This unusual and illogical woman was murdered in that issue; she went to hell, and sometime later Satan journeyed to Earth. Soon after he arrived, he declared his love for the Roman goddess of love and threatened to unleash demons of floods, earthquakes, typhoons, and other catastrophes if she

souls to the Master of Hades. Her touch meant instant death to bad guys, and she was able to perform certain miracles (perhaps she should have been called the Black Angel). Naturally, I'm sure everyone would like to know why Satan would want to put an end to the work of villains. Don't ask me, though, because I can't understand it either!

A year later, Madam Satan (also known as Black Satan) came along in **PEP #17** (M.L.J.—now "Radio"). She was a woman who had died and gone to purgatory (?); because she had been so corrupt while on Earth, the Devil chose her for his mate and sent her back to our humble land of

The premier issue of DC's BEOWULF, DRAGON SLAYER, pitted that superhero of early European folklore against his arch-enemy Grendel, a minion of Satan and incarnation of many a mead-hall brawl. In a comic written by Michael Ustin and drawn by Ricardo Villamonte.



did not consent to become his bride. At the conclusion of this tale, Venus called upon Apollo to imprison the fiend in a fiery disc for eternity. That just goes to prove that it's good to have friends in high places—especially if they're gods.

I have a copy of an L.W. Enterprise reprint, **PURPLE CLAW #8**, which I presume got its stories from one or more of the first three issues of **THE PURPLE CLAW** (Toby Press, 1933). The hero of this interesting series went around fighting all sorts of monsters and fiends, and in one episode he encountered a female demon. Brima

Stone, as she was known, had some very bad habits, such as corruption, murder and monster-raising. After a brutal reign of terror, the Purple Claw ended her fun by shooting a zombie with her magic pistol. At that instant, the Queen of the Undead became just another pretty pile of bones.

DEMONS DRIVEN OUT

After the prudish Comics Code Authority was formed in 1954, most demons and other monsters were effectively exorcised from comic books. During the next ten-plus years, a monster would occasionally sneak into a four-color mag that subscribed to the Code, but these were extremely tame compared to the beasts of yore. On the whole, comics were awfully dull during this period—nobody got killed, the bad guys always lost, and so on. Fortunately, things changed, and the Children of the Night ran rampant in today's graphic periodicals.

DEMONS USHERED IN

When the Spectre was revived in **SHOWCASE #60** (DC, 1966), his first opponent turned out to be Azmodus, the same demon who had been responsible for his becoming trapped in the body of his human host for over 20 years. After a battle royal that started out on Earth and ended up at the very "end of time," the Spectre vanquished his inhuman enemy. If memory serves me right, Azmodus returned to plague us poor mortals, but the Ghostly Guardian naturally defeated this nasty creature from another astral plane. Although we haven't heard from the Dark Demon in a long time, the Spectre has had his own series in **ADVENTURE**. Check it out.

The true Satan returned to comics in **MARVEL SPOTLIGHT**

#5 (Marvel, 1972). He was summoned by Johnny Blaze, a daredevil motorcyclist who wanted to sell his soul in order to save the life of another. The Evil One granted his wish and turned him into the (new) Ghost Rider, but for some asinine reason, that was never adequately explained, Satan never collected Johnny's soul. Instead, in **GHOST RIDER #9** (1974), a man who just might have been Jesus Christ reincarnated (the clues were there!) declared that G.R. was free of his bargain. Satan hasn't given up, though, and since the Ghost Rider's intro he's had to contend with quite a few other demons.

I was never crazy about any of Jack Kirby's DC characters except for one: Etrigan, the Demon (1972). Not counting Kamandi, he outlasted Kirby's other series by at least three issues, and if we're lucky he'll return one day. I'm not going to include anything else on this character, because Tom Rogers covers him in depth elsewhere in this issue.

Sometime during the long history of the Legion of Super-Heroes, they too battled a demon. This tale, "The Lad Who Wrecked the Legion," was reprinted in the first issue of the Legion's own mag (1973). It dealt with a super-powered teenager who had been possessed by an evil space demon. Had it not been for the timely arrival of Saturn Girl and Element Lad, the entire group would have been taken over by other such beings. On the final page, gold exorcised the creature and drove it away.

One of the most awesome foes that ever challenged Marvel's Dr. Strange was the super-demon, Shuma-Gorath. Their confrontation lasted for a number of issues, during which the sterling sorcerer fought several lesser monsters. Finally, in **MARVEL PREMIERE #10** (1973), this bout ended with the destruction of the Ancient One's ego. Both he and Dr. Strange had chosen to sacrifice their lives so that Shuma-Gorath would be stopped, but neither one of them truly died.

DAIMON THE DEMON

As one might immediately suspect, Daimon Hellstrom is a demon. His mother was a mortal, but his father is none other than

Monster Time

This eternal, many-tentacled horror—which was very reminiscent of H.P. Lovecraft's (Cthulhu) article elsewhere in this issue—consumed living flesh and grew from it. At story's end, part of the loathsome thing remained alive to threaten the universe. Seven issues later, Swamp Thing's body was actually possessed by a winged demon from Hades. The conflict between the

two creatures was fantastic, ending with the demon's banishment from Earth. Easy come, easy go, I guess.

The Golem's series ended after only a few issues, but it was interesting while it lasted. In **STRANGE TALES #5** 176 and 177 (1974), he was attacked by three evil and two fire demons that were sent to Kabala, the Unclean (who, by any other name, would seem as foul). During two violent struggles with these flying fiends, the stone hero defeated them before they could harm his friends. We never learned the outcome of this plot—or whether Kabala himself was a demon—because the series was abruptly discontinued due to apparent lack of interest.

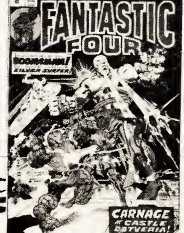
Conan has battled many different monsters, and at least one of these (in issue #45, 1974) was supposed to be a demon. Whether it is or not, the thing was not an evil thing. Because of serious misunderstanding (jumping to conclusions, guys, dangerous), the Cimmerian and the creature's part-human son killed the "Demon of Dark Valley." Afterward, the offspring committed suicide, but he "has" a brother somewhere.

The new Atlas (Seaboard) line seems to be doing fairly well, despite the distribution problems they've encountered throughout the nation. The Grim Ghost is one of their more unusual characters—primarily because he's dead. His "bag" is the same as the aforementioned Black Widow: when he died and his soul went to hell (issue #1, 1973), the Devil made a deal with him. If he was returned to the land of the living (in our time period) so that he could go around on a flying horse, slaughtering evil people wherever he finds them, he'll still a ridiculous premise (as is Satan's son turning against him), just as it was 35 years ago.

Marvel's Nick Fury, One of the (is) a two-headed demon-god from another plane of existence. Like most demons, this creature seems to invade our plane in order to conquer it and kill its supreme enemy, Doctor Strange. Thanks to humanity's good fortune, however, some superhero or other always manages to defeat the winged evil one(s). The last time it appeared was in **THE DEFENDERS #60** (1975).

YEAR OF THE DEMON

This is certainly a busy year for demons in THE MANY GHOSTS OF DOCTOR GRAVES #50 (Charlton), the famed parapsychologist was tormented by Satan himself. At the conclusion of this tale, the Prince of Darkness was about to sacrifice our hero when the latter convinced the other evil creatures present that their leader had deceived them. During the clash between Satan and his former followers, Dr. Graves escaped. Moments later, the Lord of Hades destroyed his attackers in the hellfire. Satan was shown as being inept in this episode, and in the end he allowed his human adversary to escape. Not very likely!



As of this writing, the April, 1975 issue of THE FANTASTIC FOUR marked Mephisto's last known appearance in a Marvel comic, though odds are that he won't be out of action for long. An evil android called Doomsman also added to the sinister excitement in a book scripted by Roy Thomas and illustrated by Rich Buckler.

The Silver Surfer's most despicable enemy is undoubtedly Mephisto, who rules a hell somewhere on another astral plane. This red-skinned demon lord is much like Satan, but is apparently not as powerful. Ever since Galactus' former herald was stranded on Earth, Mephisto took an intense disliking toward him. Every chance the creature gets, he torments the Silver Surfer by either sending monsters against him or taunting him with the memory of his distant (so it is believed) loved one. Despite all of the villain's mighty attempts, though, he "no Rides the Airwaves" always manages to remain pure and triumphant. The last time that Mephisto appeared was in **FANTASTIC FOUR #157** (Marvel, 1975), but he will undoubtedly surface again before the year is up.

Another newcomer to comics is Atlas' Wulf the Barbarian. In the second issue of his book (1975), this poor man's Conan was confronted by the giant water demon, Bel-Shugtha. This green, tentacled malcontent was vanquished by a towering fire



elemental that was summoned by a self-sacrificing black hero. Judging by the way the tale ended, this monster will not turn up again. On the other hand, I have no doubts that Wulf will encounter more demons before his number comes up.

National (DC) has a new series that has a lot of really good potential: **Beowulf, the Dragon Slayer**. As of this writing, only the first issue has been reviewed to the public, but I anxiously await the next one (in which he is supposed to meet up with Satan himself). The villain of this book is Grendel, a gruesome (aren't they all?) demon from hell intent on destroying all of mankind for its master, the Devil. This massive orange thing was a mere (?) dragon in the original epic poem, but comics have a way of exaggerating things. While mighty-muscled Beowulf did not cross the fiend's path in the opening tale, he did get into combat four winged demons. Check this publication out, because it's really something else.

Two months later, DC's **STALKER #1** was published. This variation on an old theme concerns a young man who sold his soul in return for invincible combat skills. The only trouble is, his soul was removed from his body as soon as the bargain was struck! Since then, the protagonist has gone around with blazing red eyes and without emotions. Because he thinks he got a raw deal, Stalker wants to cancel the whole game. The last we saw of him, he was on his way to settle things with Dorth (a.k.a. Wyrth), the Demon Lord of Warriors—a gigantic, armored horror from Somewhere Else. Watch out, because our Dorth makes me feel like I should cancel (ancient proverb!).

So much for demons and heroes. Naturally, there have probably been other appearances of creatures from hell, but somebody else will have to dig them up and tell us about them. If anybody disagrees with any of the carefully considered opinions offered herein, I'll see a demon or two when I meet Sleepy, thin. □

Atlas Comics' WULF THE BARBARIAN, a "poor man's Conan," battled a none-too-threatening giant water demon who went after him in the name of Bel-Shugtha and bore a striking, not to say suspicious, resemblance to Grendel.

Wulf's frightening foe, in a book drawn and written by Larry Hamt. You can rest assured that classic confrontations "twist the forces of Good and Evil will continue to rage in the comics until hell freezes over or mountains fall from the sea, whichever transpires first. Copy-righted by Atlas Comics.

UNDERSTANDING THE APES
BATTLE FOR THE APES
THE APES
BATTLE FOR THE APES
THE APES
BATTLE FOR THE APES
THE APES

TO ORDER ANY OF THESE ITEMS
PLEASE SEE PAGE 31 OF THIS ISSUE
FOR CONVENIENT RUSH ORDER FORM



"GREETINGS FROM THE PLANET OF THE APES"
NEW!!!
"PLANET OF THE APES" GOES BANANAS!!
GHOSTLY GIGGLES #1 - APES GO BANANAS!
GHOSTLY GIGGLES #1 - APES GO BANANAS!
GHOSTLY GIGGLES #1 - APES GO BANANAS!



EAT AN APE! Collect and eat your favorite Apes with these "Planet of the Apes" lollipops. Each giant milk chocolate flavored lollipop has a monstrous picture on an ape lollipop. Each giant milk chocolate flavored lollipop has a monstrous picture on an ape lollipop. Each giant milk chocolate flavored lollipop has a monstrous picture on an ape lollipop.

COLLECTORS SPECIAL!



PLANET OF THE APES STUDENT COMMENTARY. Rare provocative study to the Planet of the Apes which examines the full process of the actors as well as skills from first ape movie. A genuine collector's item for any fan who has done "Ape-News." Supply limited. Only \$1.50 plus 25c.



TO ORDER ANY OF THESE ITEMS
PLEASE SEE PAGE 31 OF THIS ISSUE
FOR CONVENIENT RUSH ORDER FORM



THE EXORCIST A TMT TERROR CRITIQUE
BY DAVID BARTHOLOMEW



MAX VON SYDOW as Father Merrin,
the Exorcist



ELLEN BURSTYN as Chris MacNeil,
the frightened parent



JASON MILLER as Father Karras,
God's advocate



LINDA BLAIR as Regan MacNeil,
the possessed child

Without a doubt, William Friedkin's **THE EXORCIST** is the most controversial horror film to appear in many a full moon. Not since Alfred Hitchcock's **PSYCHO** (1960) has a horror film aroused so much debate about its artistic and moral merits—and **THE EXORCIST** has surely surpassed even the Hitchcock thriller in the intensity of critics' and fans' various reactions. We asked TMT critic and frequent "Cinefantastique" contributor David Bartholomew to detail his reaction to both film and book, and his lucid examination of **THE EXORCIST** begins herewith...

In a neat reversal of the notorious Hollywood tradition, William Friedkin has fashioned a vibrant, cast movie from a junk novel. William Peter Blatty's florid book reads like the overkill first work of a recent, aggressive graduate of the Famous Writers' Home Correspondence School; he writes like a Ray Bradbury gone berserk. The book is doubly irritating in that it seems written solely in visual terms, all breathless dialogue and action, like a Golden Book for adults, minus the pictures. Its superficiality lays bare the obvious underlying intention that it was being written with an eventual, even pre-sold (Big \$\$) screenplay in mind. The novel seems merely a perfunctory and messy means to a pecuniary end. That it could stay on almost everyone's best-seller lists for over a year says something else about American reading habits.

The book's only salient feature was its story, which made reading it not only possible but even, at times, compelling and fascinating. As everyone must know by now, **THE EXORCIST** concerns the demonic possession of a young girl. It is precisely this story and its inherently harrowing and none-ending wrappings



The eyes have it—the telltale gaze of the demonically possessed, that is. Linda Blair's intense portrayal of a young girl in the grip of the Evil One changed the film with much of its power and won Linda an Oscar nomination for her troubles.

that Friedkin and Blatty (the latter serving as both screenwriter and producer) have taken and vividly translated into film. Gone are all parts of the novel that add unnecessary weight to the streamlined narrative flow. The novel's plotting is so pared down, in fact, that it makes several essential characters nearly superfluous, like Kinderman, the movie-nut police detective (Lee J. Cobb), or Sharon, Chris' secretary (Kitty Winn), or the movie director Burke Dennings (the late Jack MacGowran). Indeed, one wonders why they appear in the film at all, except to provide more warm bodies to scare. In one important sense, however, I do appreciate this economy, especially when one considers the sheer drudgery of a film like Franklin Schaffner's chaotically crowded **PAPILON**.



Ellen Burstyn wrestles with moral dilemma and bedeviled daughter in a scene from William Friedkin's **THE EXORCIST**, a film our critic hates as a nightmarish classic and one that has aroused more controversy than any other horror film in recent memory.

Rather than rely solely on the opinions of TMT's creature crew of resident experts, we decided to dispatch ace fight reporters Roy Frumkes and Donna Killian to track down various film industry folk in order to record their reactions to that controversial epic, **THE EXORCIST**. And sure enough, in what seemed like no time at all, Roy and Donna checked in with an even half dozen riveting responses from the likes of **EXORCIST** star Max Von Sydow, director Sam Peckinpah, writer Jesse Lasky Jr., producer Hal Ashby, and filmmakers Tobie Hooper and Wes Craven. Their illuminating opinions follow...

THE EXORCIST:
AYES AND NAYS

BY ROY FRUMKES
AND DONNA KILLIAN



By now, all the cheers and jeers that greeted that all-time horror spectacle, **THE EXORCIST**, have been fully registered on audience barometers all over the world. Some poor traumatized fools—I think we'll have to include ourselves in this category—have found their lifestyles profoundly altered by a single viewing. In fact, with all the night lights now blazing in this country to ward off demons of the dark, we think it might have been more appropriate had Con Edison, rather than Warner Brothers, funded the film.

Others, the less susceptible among us (those who believe that darkness is populated by various shades of the color black rather than by nameless things with teeth), will forever find the name Linda Blair to be synonymous with gimmicky decadence of the sleaziest sort.

So much for the audience. What of the film industry people themselves? Where do their opinions fall in the furor that has split this country into opposing legions of the Fearful and the Fearless? We checked with a few, and here, rivulets of ink on these hallowed pages, flow their exclusive responses.

SURLY SAM

What do you think Sam Peckinpah

thought of **THE EXORCIST**? You see, Peckinpah's latest, and perhaps best, film—**BRING ME THE HEAD OF ALFREDO GARCIA**—is generally an American gothic horror film, a tale in the tradition of Poe. In addition to this, Peckinpah is a self-proclaimed biblical scholar. Horror and religion...surely he would be most enlightening if questioned about **THE EXORCIST**. Or so we thought...

TMT: Mr. Peckinpah, how did you like **THE EXORCIST?**

PECKINPAH (gushing warmly): I found the film mildly entertaining. (Long silence)

TMT: Oh.... Well, how might you have done it?

PECKINPAH (venturing graciously): That would take weeks and hours of discussion. (Long silence)

TMT: Oh.... Well, what did you find wrong with it?

PECKINPAH (reiterating, with typical whimsy): I find no fault with it at all. It was just mildly entertaining. (Long silence)

TMT: Oh.... Well, thank you very much.

PECKINPAH (always generous to a fault): Uh-huh. (Long silence)

MAX MAKES POINT

Max Von Sydow played Father Merrin in **THE EXORCIST**. Rumor had it that he was so disturbed by William Friedkin's directorial style that he walked off the set for a few weeks to restore his spirit. Max's latest film is **STEPPENWOLF**, in which his character, Hesse's Harry Haller, is pursued by demons of another sort—personal fears, doubts, and visions of other realities.

We were talking about **HOOR OF THE WOLF**, and of one particular scene wherein a father tells a child that if he doesn't behave he will be locked in a dark closet wherein dwell little demons who will eat his feet, when the conversation turned to **THE EXORCIST**.

TMT: When you mentioned demons biting feet, I instantly remembered...

VON SYDOW: I drop the idea!

TMT...THE EXORCIST!

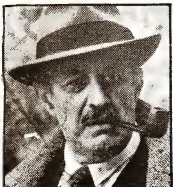
VON SYDOW: We shouldn't talk about this.

TMT: It's another way to treat demons.

VON SYDOW: Yeah, That's another way to do it.

TMT: They did it pretty well...

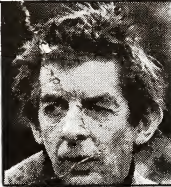
VON SYDOW: Yes, they did. They did it very well.



LEE J. COBB as Lt. Kinderman, the silent witness.



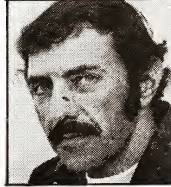
KITTY WINN as Sharon, the faithful servant.



JACK MACGOWAN as Denning, the dissipated director.



WILLIAM FRIEDKIN, filmmaker.



WILLIAM PETER BLATTY, author and producer.

CERTAIN SHOCKER

I cannot stress too much that **THE EXORCIST** is a horror film, a gross and rude shocker. Friedkin has made almost no concessions to a general mass audience, which is remarkable (and a point for which Warner Brothers should be congratulated) since the film's slowly bloating budget—all the way from \$5 to over \$10 million negative cost—has obviously demanded that the film be a solid commercial success. What separates **THE EXORCIST** from a lavish **NIGHT OF THE LIVING DEAD** for adults are those qualities that Hollywood can, or at least in past decades did, provide: time and money. (The film's lensing alone took over a year.) Time and money—and Friedkin was given a surfeit of both—allow for top talents to work at their careful peak. The results are plainly evident on screen.

I mention **NIGHT OF THE LIVING DEAD** not lightly since I happen to like that film quite a bit. Both films work from the same impulse: terror arising from the unexplained and the irrational. But **THE EXORCIST** packs an incredibly more powerful punch. Its effect is of even more unrelieved (and unresolved) tension, strongly psychological, even pathological, than that of **NIGHT**. This is partly due to **THE EXORCIST**'s extraordinary special effects (created by Marcel Verouture with makeup designed by Dick Smith) which give the film an awesomely realistic quality—an acute documentary aura—that grants further credence to the film's color photography (traditionally more artificial) than to the (largely TV-learned) grainy black-and-white images of **NIGHT**. Not for one second can we believe **NIGHT** could actually happen. Romero's film convinces us of its nightmare fantasy, but in **THE EXORCIST** we are stone-cold awake.

The film is not so much spooky as downright frightening, in the explicit, graphic manner to which the modern horror film has become accustomed. With

its bloody deaths and assaults, verbal and visual obscenities and foul spewings of all kinds, **THE EXORCIST** borders on the excessive; the film relentlessly probes and manifests the nature of evil and its omnipresence. I cannot recall a film that has so disturbingly convinced us of the reality of evil. The names of priest among the actors and technical advisors seems reassuring, for the film, I feel, only appears to suggest a highly moral tone and conclusion. The end particularly seems to be strongly influenced by what one feels to be Friedkin's skepticism.

The film presents the doctors and other medical and scientific, even psychiatric, specialists as not only helpless and basically valueless in helping the afflicted Regan, but as stuffy, empty reassuring authority figures, the epitome of professional incompetence. It is small wonder that Chris turns to the Church for help. Yet, with further reflection, I believe the film implies that religion, too, is equally ineffectual in dealing with—or even diagnosing—evil. It is just as powerless, since it operates on the assumption of a basic goodness in humanity. It is in the film's attitude toward the Church that we come to the crux of the film where film and book—and perhaps Friedkin and Blatty—separate. (Let's not forget that Friedkin had Blatty barred from much of the post-production work on the film.)

The book posits the Church as ultimate salvation for both Regan and Chris; Merrin, the old priest (Max von Sydow), and Karras, the troubled young priest (Jason Miller), do release the demon from Regan, although at the act costs both of them their lives. The film, which up to now has reproduced in equally fulsome detail the signs and meaning and evidences of the demon's possession, is subtly different. The Church is not victorious after all; neither is Merrin or Karras. Exorcism is an established (and perhaps embarrassing to modern leaders) rite of the Catholic



Meanwhile, up in Regan's room, a terrified Sharon (Kitty Winn) and anxious Father Karras (Jason Miller) withstand zero degree climate to wage a war for Regan's ravaged soul.

Church; it requires no sacrificial victim, as Karras becomes. If Karras had been as strong as Merrin, and as resourcefully buckled by faith, the demon might have been exorcized, but in defeat he would have taken Regan with him. The person possessed is not, after all, the object desired by the demon, which is why the victim bears no memory of the experience. The demon is after bigger game, the priest who comes forward to exorcise him. Thus the rite—as a rite—fails in the film. You may couple this, if you wish, with Chris' atheism; she consults the Church as a last grasp, as she would another doctor. Her lack of religion may add to the demon's strength. Also, the reticence of the Church, the stand-offish attitude of a prove-it-to-me-beyond-all-shred-of-doubt stance, while perhaps understandable, is just as strong and forbidding as the staid ineffectiveness of Science and Medicine. The Church fails in its very unwillingness to accept evil in a concrete (i.e., nonfigura-

tive) form. To gather proof to take before the Church for permission to perform exorcism, Karras exhaustively investigates Regan's behavior and speech, and although it runs counter to his eyes and ears and instincts, he finds natural evidence to explain Regan's symptoms. The book implies that all behavior, including Regan's extremes, can be explained away, in Karras' words, by "the limitless abilities of the mind," powers like telepathy, ESP, or telekinesis that lie dormant in most people. The book even leaves open the major question of whether Regan was actually possessed by a demon. In the film there is no doubt, perhaps because Friedkin and Blatty have not allowed themselves the time to pursue these ideas. **THE EXORCIST**, like **THE OTHER**, says that evil is real and pervasive, and the idea is made doubly clear and terrifying by the film's refusal to attempt an explanation of how or why the demon chose Regan.



EXORCIST star Max von Sydow talks sinister shop with **TMT** reporter Roy Furukawa, but attempts to evade **EXORCIST**-oriented queries. As for Roy, dark eye circles and glazed expression offer ample evidence of countless sleepless nights induced by that fright film classic.

Photo by Dagmar

dependent of nature, on the climate and seasons, that nature becomes very important to us.

Most Northerners in Scandinavia are fascinated by the mystic qualities of nature, and if you read, for example, the northern myths or folk tales you can very well understand how these peoples' imaginations have worked. It's a special kind of mystique which does not involve the devil.

LASKY LIKES MORAL STANCE

Jesse Lasky Jr. was in the United States briefly to publicize his new book, **WHATEVER HAPPENED TO HOLLYWOOD?** The Lasky name hails back to Film's origins; Lasky Sr. produced **THE SQUAW MAN**, the first feature film, with Cecil B. DeMille. Soon afterward, he formed Paramount Pictures, under whose banner DeMille's films were produced.

Jesse Lasky Jr. wrote the screenplays for some of DeMille's best films, including the two great fantasies, **SAMSON AND DELILAH** and **THE TEN COMMANDMENTS**. Though some took these great spectacles as religious dogma, it is clear that they were written as fantasies, a fact which Mr. Lasky confirmed personally.

What would Lasky, a gentle soul whose pseudo-religious fantasy scripts

were produced in Hollywood's golden (and rather censor-censored) era, think of a modern, very uncensored religious fantasy like **THE EXORCIST**?

TMT: What did you think?

LASKY: It held me fascinated from beginning to end. I read the book. I know Blatty. I know the producer—Noel Marshall—who was at one time a representative of mine, a dear friend. I felt that the picture was riveting. And also I felt that, strangely enough, and I'm sure thousands will quibble with this, it had a good moral orientation. I think that films need a kind of orientation, and some of the most contemporary films that are made have it. Whether they meant to have it or not, it is there. They are not amoral films. And this film certainly showed the triumph of good over evil, with casualties along the line—terrible casualties. But this I think was good from a film standpoint. I think there's a great danger in filmmaking in our time to come to have an orientation. Life is confusing enough. I don't give a damn about censorship. If you're dealing with people who are erotic, then let them be erotic. But truth and consequences. I also believe, are a reality of life. Whether one is an atheist or religious doesn't matter. There are still

TMT: Had nightmares.

VON SYDOW: Did you?

TMT: I had to play the radio at night for two months. Is there a strong preoccupation in the northern countries with mysticism and the supernatural?

VON SYDOW: No, not in this way.

TMT: Have you any belief in it?

VON SYDOW: No, I don't. But I think Sweden are mystic in another way. You know we are Protestants; we are Puritans. For example, Fellini, and what

he represents, is exactly the opposite to what Sweden might represent. But the fact that we live in a country you up north, where we have such different seasons, so many depressing months of darkness and cold...when we feel that the year is turning and the warmth coming back to us, it can be months away; and when we reach the high point—mid-summer—when we feel the light all through the night, more or less, when we feel that this is ending, now we are going back to the darkness. We are so

DEMONIC DUEL

In occupying the central role of the plot in the film, the Karras character unavoidably degrades the Merrin role. This is one reason the Prologue exists, although it seems inexplicable in the film. The book deals lengthily with the duel between the demon and Merrin for power, not merely the possession of Regan's soul and body. Literally, in the Old Testament sense, it is a battle between Good and Evil. This battle is alluded to in the movie and set up quite brilliantly by Friedkin (the camera tracks up the stairs and in to the door; we react—even cringe, Saturday-afternoon-kid-style—because we have witnessed the horrors that lie in wait beyond it. Friedkin's massive talent is never more apparent or more powerfully realized than in those instances where we move toward that door.). But for all the build-up and laying out of paraphernalia, the crucial battle never really occurs. The omission leaves a ragged hole at the end of the film.

The novel's rite lasts nearly two days, and before it is finished, involves every member of Chris' household. The film unfortunately telescopes this exhausting experience to one lengthy bout. The performance of the rite is interrupted by Karras' failure; later, as Merrin trudges upstairs to continue, we stay downstairs with Karras until the piercing light of religious martyrdom strikes his murky eyes, and the camera tilts up in magnificent awe to watch Karras march up to the room, knowing, I think, that he will give up his life. This cutting of much of the battle gives the lie to the exquisite prologue set in Iraq (with its foreshadowing alien culture strongly conveyed) where Merrin has discovered the artifacts of a demon named Pazuzu (the film changes him from a demon to the demon, the Devil, which makes little sense other than increasing the already grandiose dramatic values; part of the gasping quality of the book was in realizing that for all this demon's power and foulness, he was only an underling and completely glibly compared with the Devil). In the film, Merrin is called in to help Regan because he has performed exorcism before, not, as the book hints, because he recognizes the demon and somehow believes that in visiting the tomb in Iraq he must share in the responsibility for unleashing him on the world. The Prologue ends with a fine taste of cutting by Friedkin between the statue of the demon, Merrin, an Arab silently watching (as Kindergarten will throughout the plot) and two dogs fighting. The cuts resolve to a two-shot of Merrin facing the statue with the winds howling around them and the sun beating down. This is a sharp foreshadowing, a one-to-one face-off of what will later occur in Regan's bedroom.

The film lets us down at a crucial point.

Finding Merrin dead on the bed, Karras begins to beat Regan. Although we want to cheer him on—partly to release the incredible tension wrought out of us by the film—we have to realize he is only hurting the child. He trades his life for Regan's, but only in defeat, impotently hitting out.



Max Von Sydow and Jason Miller, as pressured priestly pair, represent Regan's last hope, a commodity that's in scarce supply in Friedkin's \$10 million dollar demon epic.

Perhaps the most shattering voice the demon throws at him, other than his mother's, is the bum's in the subway: "Couldja help an old altar boy, Father?" Karras gives up, albeit heroically, but with none of the "fiercely shining glint of triumph" that Father Dyer notes in the book. The demon's eyes become Karras' when he jumps from the window; however, he has regained his own, perhaps a last act of free will. We really never clearly find out. The important point, one that the film may not wish to make (which, as critic Andrew Sarris noted, makes the film not about evil but evil itself) is that the demon has not been destroyed. Evil has triumphed. At least over Karras.

POSSESSED PERFORMANCE

The sequences with Regan are strong, grisly and nearly unbearably horrifying. Regan is played by a non-actor, Linda Blair, in a role that called less for acting ability than pure stamina. It is hard to believe that this role—experience, really, or, on another level that the film does not explore, an actor's possession by his role—will not follow her through life. Perhaps only a non-actor could have done it so well. Her sequences are so uncommonly wrenching that one can easily miss the extraordinary quality of acting in the sequences that separate them. This, of course, adds to the terror of the wilder passages, because Jason Miller and Ellen

Burstyn, especially make us believe. To appreciate the craft and skills of the actors, which redeems what a lot of critics are going to dismiss as just another horror film, is second viewing becomes virtually mandatory.

I think there is a parallel here to THE

of zero degrees F., to provide the genuine icy atmosphere that accompanies a possession. One can read these tales and marvel that Friedkin (like Hitchcock) did not allow his \$10 million monster to overcome him. There is precious little subtlety in the film—like the flashes of 44e innocent child which re-surface periodically throughout Regan's possession—but Friedkin has avoided a dull literalization of the novel's images that could have been artlessly stuffy and more than a trifle degrading.

The film, incidentally, is based on an actual case study of the last Church-sanctioned exorcism, performed in Maryland in 1949. Blatty has changed the character from a little boy to a little girl, presumably for the greater horrific contrast (some little boys seem quite capable of at least some of what goes on in THE EXORCIST entirely on their own). Blatty also escapes to a greater extent the damaging Freudian reading that could be given to the book. THE EXORCIST is a tale of the supernatural which, if Blatty is to be believed, involved the supernatural. Friedkin and Blatty (and Warner Brothers) have let themselves in for a lot; considering the morlet chaos created by the recent Supreme Court decision, their film will probably help to define, in one way or another, the word "obscenity." The film will turn many people off; the reviewers' response to it, although overwhelmingly favorable, allows for little middle ground—one either likes it or loathes it.

Time will tell. Good horror films, unlike science fiction, have an almost supernatural ability to age very well; the good ones almost never date. Despite its youth, THE EXORCIST has already been involved here in that old bugaboos book vs. film—I think THE EXORCIST is a classic of its genre. In time, Friedkin's film may transcend even that.

THE EXORCIST's imminent arrival signals that it's time for us to take leave of this satanic subject. Whether or not Friedkin's film can win the status of time and retain its classic status will be up to future scare scholars to decide.



boundaries. Unless we hold to some kind of orientation, I think we're in the last days.

AYERS AIRS VIEWS

Gerald Ayers, the producer of THE LAST DETAIL, is a thoroughly outspoken, very glib gentleman whose next project, Isaac Asimov's THE CAVES OF STEEL, may be a science fiction masterpiece. The film follows the ad-

ventures of a cop and his robot partner, and the potential creative roster includes actor Jack Nicholson and director Hal Ashby, who earlier teamed up for THE LAST DETAIL. ON THE EXORCIST, Ayers had some interesting things to say.

To wit:
AYERS: I have nothing to say about THE EXORCIST.
TMT: Uh...oh... What did I hit on this

time?

AYERS: Well, I'm told it's a landmark in American cinema. I like looking at landmarks. I stop and see roadside markers, learn about the passage of Cortez across the land, and landmarks in the American film business I'm very happy to see.

TMT: You're giving me a long euphemism for something.



AYERS: No, no. I'm happy. I was told, as a matter of fact, recently, that it was a pity that my little picture had to come out in the same season with a giant such as that.

TMT: That's bad.

AYERS: That's fine, fine. Look, I don't mean to be facetious about it. It's quite a showdown. So fortunate.

HOOPER HYPES TRACK

In the opinion of the Franks half of this column, THE TEXAS CHAINSAW MASSACRE was one of the best films of 1974. Its writer-producer-director, Tobe Hooper, is young and low-key, and most of his life has been immersed in film and filmmaking. His attention to technical detail is everywhere apparent in CHAINSAW, and it is not surprising that his comments on THE EXORCIST gravitated in that direction.

HOOPER: I think that releasing it with a magnetic track was really effective.

TMT: That was Friedkin's whole thing, looking for top quality in sound.

HOOPER: I did the same. Buzz Knudson dubbed EXORCIST and CHAINSAW too. He was the key mixer at Todd-AO. In fact, CHAINSAW has a few EXORCIST effects in it. When the guy gets his head sledgehammered and his head flips around, I used the sounds not only that I created with a crunching skull and the impact, but also that neck-clicking sound from the little girl.

CRAVEN REMARKS

Wes Craven, writer-director of the gory LAST HOUSE ON THE LEFT, is a sensitive, quiet individual, and such is

often the case with the creators of the strongest celluloid stomach-turners, including Hitchcock, Hooper and Ken Russell. We reached Wes at the studio where he was finishing the trailer to his latest film.

TMT: I need your feelings on THE EXORCIST.

CRAVEN (laughing): Oh dear.

TMT: Did you like it?

CRAVEN: Yeah, I enjoyed it. It made the hair on the back of my neck stand up on end. That's the only picture I can ever remember doing that to me.

TMT: Is there anything you feel didn't work?

CRAVEN: Yeah, her make-up. I thought it looked phony. I don't have anything profound to say about it. It was a good, superior horror film.

So there you have it—an even field down inside responses to the film that's done more for insomnia than for receding memory. It was well worth the visits, time and times to it took to secure said responses, in our eerie estimate at least. One final word of advice, however: Should you ever find yourself in need of an exorcist, be advised to pay him on time...or you may very well be repossessed. □



WITCHCRAFT THROUGH THE AGES

Of all the demon-oriented films—usually cranked out, occasionally crafted—that have paraded across the screen since the past 80 years, one of the most unusual and haunting was Benjamin Christensen's **HAXAN, OR WITCHCRAFT THROUGH THE AGES**. Shot in Sweden in 1922, the silent film purported to be a staged documentary study of (even as the subtitle implies) witchcraft through the ages, from the Dark Ages to the more enlightened climes of 1922.

With the possible exception of **THE EXORCIST**, **HAXAN** was packed with more "rich" and eerie images per square

celluloid foot than perhaps any film on the subject released before or since. One of **HAXAN**'s most memorable scenes depicted a mighty-tongued Devil (played by director Christensen himself) who visits a convent and inspires a group of normally staid nuns to drop their vile habits and cavort in a manner much unbecoming their station. In fact, it was **HAXAN**'s overdose of nudity, violence and stunningly rendered perversion that limited the film's commercial bookings and kept it an off-sung but largely unseen classic.

Fortunately for contemporary fright fans, **HAXAN** was picked up for re-release at the late date of 1968 and toured the urban "art house" circuit. To make the film more engrossing for modern moviegoers, a jazz score and a narration by William Burroughs (celebrated author of **Naked Lunch**) were added. While Burroughs' menacing monotone was forced to utter several decidedly unenlightening lines (particularly the pop psychological analyses of demonic myths), for the most part the additions worked. But it was still Christensen's lively nightmare

Demented demons, rampaging witch-hunters, hooded devil worshippers, crazed nuns, human sacrifices, nearly naked ladies and the most ferocious Devil ever seen on screen were but a few of the eerie ingredients that made Benjamin Christensen's 1922 **WITCHCRAFT THROUGH THE AGES** the classic that it is. Add a nefarious narration by "Wild Bill" Burroughs and now can you go wrong.

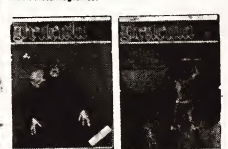
visions of frolicking demons, hysterical "victims," wild witch-hunts and exotic tortures that lent the film its lasting power.

Though Christensen's work was much admired by film industry folk—especially fellow Dane Carl Dreyer, director of **VAMPYR**—his career appeared to decline following his arrival in Hollywood, where he piloted such unspectacular efforts as **THE MOCKERY** (with Lon Chaney), **THE HOUSE OF HORROR**, **THE DEVIL'S CIRCUIT** and **7 FOOTPRINTS TO SATAN**. Christensen later returned to his native Denmark to embark on new cinematic ventures, but little is known about these later works. Still, **HAXAN** is so chillingly effective a demonic document that Christensen's name will surely survive—in horror film circles, at least.

HAXAN (WITCHCRAFT THROUGH THE AGES) (1922). Written and directed by Benjamin Christensen. Narrated by William Burroughs. Starring Benjamin Christensen, Elisabeth Christensen, Maren Pedersen, Clara Pontoppidan, Tora Teje, Elith Pio.

DRACULA LIVES!

DRACULA LIVES!, but it's anything but a vampire, instead, **DRACULA** is the title of 12 new magazines direct from England. Each issue is in full color throughout the book, featuring the character of Dracula as a modern-day vampire, starring the character of Dracula as a modern-day vampire, starring the character of Dracula as a modern-day vampire. They can be purchased in lots of six, in lots of twelve or individually. A "must have" addition to your comic art library. The greatest barbarians and the prettiest ladies inhabit these magazines.



DRACULA 1
(including a free color poster),
\$1.25 plus 25c

DRACULA 2,
\$1.25 plus 25c



DRACULA 3,
\$1.25 plus 25c

DRACULA 4,
\$1.25 plus 25c



DRACULA 5,
\$1.25 plus 25c

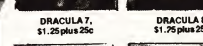
DRACULA 6,
\$1.25 plus 25c

SET OF **DRACULA 1** thru **6**, \$8.50 [save \$6c]



DRACULA 7,
\$1.25 plus 25c

DRACULA 8,
\$1.25 plus 25c



DRACULA 9,
\$1.25 plus 25c

DRACULA 10,
\$1.25 plus 25c



DRACULA 11,
\$1.25 plus 25c

DRACULA 12,
\$1.25 plus 25c

SET OF **DRACULA 7** thru **12**, \$8.50 [save \$6c]

COMPLETE SET OF DRACULA 1 thru **12**, \$15.50 [save \$2.50]

DRACULA 1 thru **12** is a complete set of 12 new magazines direct from England. Each issue is in full color throughout the book, featuring the character of Dracula as a modern-day vampire, starring the character of Dracula as a modern-day vampire. They can be purchased in lots of six, in lots of twelve or individually. A "must have" addition to your comic art library. The greatest barbarians and the prettiest ladies inhabit these magazines.

Please send me the following items indicated for which I enclose my check, cash or money order (payable to THE MONSTER TIMES BOOKSHOP, New York, New York 10011).

Please make check or money order payable to THE MONSTER TIMES BOOKSHOP, New York, New York 10011.

Name _____ City _____

Address _____ State _____ Zip _____

NEW

8
MON
of

MPA-
ory of
a fear-
Boris
stein
monic
Prize

and made
The ley
stories
ons, and
stills. C
postage

modern
of magic
sorcery
ancient
and in-
fantal to



Only \$5.99
this rare
magazine

of cover of
is an unbu-
color sec-
making of
PLANET,"
with John
the making

Only \$3.00

the 1971 J...
fantastic m...
included an...
Avenue bus...
the Titanic...
planes fr...
TORA! TOR



**ZACHERLY
DENT ... A**
interval w

Only \$1.00 p

CINEFANTASY
DREAM M
OCEAN IN
volume 12
history of
monster, a
created

Page 1 of 1

TO ORDER ANY OF THESE ITEMS, PLEASE SEE PAGE 31 OF THIS ISSUE FOR CONVENIENT RUSH ORDER FORM

Even though the reputation and popularity of fright fictioneer H.P. Lovecraft has grown greatly since his belated rediscovery in the 60s, filmmakers have adapted his weird works with a disturbing lack of either love or craft. Scare scholar and avowed Lovecraft-lover Jason Thomas thinks the late horror author deserves better, and proffers his less than flattering views on the butchered Lovecraft efforts that the screen has offered thus far...

H.P. Lovecraft was undoubtedly one of the finest horror fiction authors in history, yet many people haven't the faintest idea who he was. He often wrote science-fiction short stories disguised as terror tales, and his entire "Cthulhu Mythos" is really a literary series about powerful (seemingly eternal) alien "gods" from another dimension. While his works were excellent and incredible, they were unfortunately great disappointments whenever they were filmed as motion pictures. The tremendous incompetence with which producers, directors and screenwriters "adapted" Lovecraft's stories was truly appalling, but perhaps a loose adaptation is better than none at all. Some of you readers may think that, but I certainly don't! If something can't be done right in the media, it shouldn't be done at all.

THOSE LOUSY LOVECRAFT FILMS or WHY DEMONS LEAVE HOME

BY TOM ROGERS



Vincent Price, as possessed protagonist, seeks to protect heroine Debra Paget from crowd of harmless genetic mutants with faces half-erased in THE HAUNTED PALACE



Lon Chaney Jr. and Price make grim discovery in another scene from THE HAUNTED PALACE, the best of a poor lot of Lovecraft adaptations.

Many of Lovecraft's works deal with a demon-god named Cthulhu. This giant, octopus-like monstrosity currently resides in another dimension, to which he had been banished by a band of good (?) gods centuries ago. Since then, Cthulhu has been trying to return to our universe in order to conquer it. He occasionally manages to get some poor mortal dupe or fanatic to help him in this task, but so far someone else has always come along and spoiled the evil one's plans. As you can see, it isn't easy being a mean, ugly creature from another plane of existence (and you thought you had problems). Anyway, there are quite a few offshoots of the Cthulhu theme, some of which were written by Lovecraft, and others of which were done by such distinguished creators as August Derleth, Robert Bloch, Robert Howard, and others. Despite all this coverage and popularity, there are still many people who don't know who H.P. Lovecraft was. Fortunately, his works started appearing in paperback collections during the 1960s, and a number of them are still available. Try one out: the reading is not easy, but is certainly worth the effort. His command of the English language, along with his fantastic imagination, make for a delightfully horrific time.

PURLOINED PALACE

The first Lovecraft film was **THE HAUNTED PALACE** (1963), which was billed as an Edgar Allan Poe number. Actually, everything that occurred—

except for the reading of Poe's poem—came loosely from H.P. Lovecraft's longest work, **The Case of Charles Dexter Ward** (his only novella). In the beautiful credits, one was lucky if one saw the real author's name at all! The flick was an interesting one, starring Vincent Price as the possessed protagonist and featuring Lon Chaney (Jr.) as his dumb assistant. There were genetic mutants in abundance in this one, and even a demon (Cthulhu?) that delighted in ravaging the flesh of captive mortal women. This offering, which was directed by Roger Corman, is worst seeing, but

Freda Jackson played the violent, radiation-afflicted wife of Boris Karloff in Daniel Haller's **DIE, MONSTER, DIE**, an unsuccessful attempt to recraft on celluloid H.P.'s "The Colour Out of Space."



bear in mind that it is a Lovecraft production, and not a Poe. As an adaptation, it isn't too bad—but that's because the novella is one of H.P.'s weaker works.

Two years later, **DIE, MONSTER, DIE** (1965) came along. Infamously enough, there was no advance notice that this flick had anything to do with Lovecraft. It starred Boris Karloff, Nick Adams, and Freda Jackson, and it was not really a bad film in itself. However, as an adaptation of "The Colour Out of Space," which was one of Lovecraft's most terrifying tales, it was atrocious! Both versions dealt with a meteorite which fell to Earth and then started mutating all within its range. In the movie, everything other than the meteor was drastically different, and it was a tremendous disappointment compared to the original work. Adams was certainly no Lovecraftian protagonist, and Karloff wasn't too menacing in his wheelchair; since Lovecraft hardly ever mentioned women in his tales, I need not mention that the heroine of the film was out of place. There were two monsters, but they didn't compare with the horrors that had been created for "The Colour Out of Space." Hopefully, another movie version will be done someday; it's too good a tale to waste on something like **DIE, MONSTER, DIE**.

Next came **THE SHUTTERED ROOM** (1967), which I will only mention here because it wasn't really a Lovecraft tale;

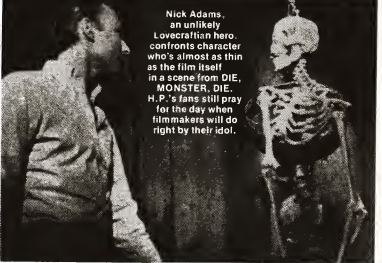
rather, it was a suspense thriller by August Derleth. In the credits, Lovecraft was mentioned, but he wouldn't have liked it had he known.

LAST LOVECRAFT

It wasn't until 1969 that the last Lovecraft movie was released. This was **THE DUNWICH HORROR**, and it starred Dean Stockwell as the semi-demon, and none other than Sandra Dee as thrown in as the heroine. Despite the flagrant miscasting, the production was surprisingly good. However, it had no impact whatsoever compared to the original tale of the same name. Worst of all, we never got to see the giant demon, except for very brief glimpses at several points in the movie. It would have been better if we never got to see it. Needless to say, the storyline was altered radically to suit the producer's idea of a hit. It played up the

occult elements rather than the demons themselves, and Sandra Dee was a real waste of time as the lady menaced by the mysterious horrors. Like **DIE, MONSTER, DIE**, this motion picture should also be remade if it has a chance of turning out better!

There were a few short adaptations of Lovecraft's works that appeared on the generally poor anthology, **NIGHT GALLERY**, during 1971. "Pickman's Model" and "Cool Air" were done, as well as a comic version of what might happen if one calls upon the Old Gods in vain entitled "Professor Peabody's Last Lecture". These were better adaptations than the movies had been—which doesn't say much for the film industry. Perhaps someday we'll get to see a faithful adaptation of one of H.P. Lovecraft's magnificent stories until then, we might be better off with none. That's the way the celluloid crumbles. □



Nick Adams, an unlikely Lovecraftian hero, confronts character who's almost as thin as the film itself in a scene from **DIE, MONSTER, DIE**. H.P.'s fans still pray for the day when filmmakers will do right by their idol.

Lovecraft Filmography

DIE, MONSTER, DIE (1965)
American-International 80 min.
Directed by Daniel Haller.
Screenplay by Jerry Sohl, from Lovecraft's "The Colour Out of Space." Starring Boris Karloff, Nick Adams, Susan Farmer, Freda Jackson, Terence De Marney, Patrick Magee.
DUNWICH HORROR (1969)
American-International 90 min.
Directed by Daniel Haller.
Screenplay by Curtis Lee Hanson, Henry Rosenbaum and Ronald Suiskind, from Lovecraft's story. Starring Dean Stockwell, Sandra Dee, Ed Bradley, Sam Jaffe, Lloyd Bochner, Barbara Morris.

HAUNTED PALACE (1963)
American-International 85 min.
Directed by Roger Corman.
Screenplay by Charles Beaumont, from (principally) Lovecraft's "The Case of Charles Dexter Ward." Starring Vincent Price, Debra Paget, Lon Chaney Jr., Leo Gordon, Elisha Cook, John Dierkes, Barbara Morris.
SHUTTERED ROOM (1967)
7 Arts 99 min. Directed by David Greene. Screenplay by D.B. Lefevre and Nathaniel Tarnchuk, from stories by August Derleth and Lovecraft. Starring Gail Young, Carol Lynley, Oliver Reed, Flora Robson.





TMT 11: PLANET OF THE APES. Filmbook and comic book **PLANET OF THE APES** are the first apes movie to include **CONAN** and **THE NIGHT MOVIE**. **FRITZ THE CAT.** View with **Dracula** and the **Graham** comic exhibit at



TMT 19, TERRIFYING ANTULA. Filmbook and color fold on **TARANTULA** stars on Dr. Death's Shock, the return of "Hercules" Comics." Late Film up, review of some monster movie can and some really comics.



ALL THE MONSTER TROOPS
VAMPIRES' PARADE
Our special all-star issue, featuring 12 Vampire Classics on Screen, an article on *The Decline and Fall of Lugosi*, a Neal vampire centerpiece of *DREAM OF DEATH* and the long-awaited Franco *COUNT DRACULA*. Also Esteban's article.



TMZ #35. REITZ
GODZILLA. Spec-
on Japanese monster
a healthy hug for
esi of them.
Part two of the L
Fright is here. La
the great make-up
the monster world
our behind-the-sc
sport on the ma
make-up. Preview
sen Survivors
tural. Superhero



BEST OF THE MONSTER TIME FULL COLOR COMIC MAGAZINE
single issue has gathered together the most credible collection of things that ooze and bumpin' the night! If you miss it ... you'll miss the greatest monster experience of all time!

Only \$1.00 plus 25¢

What, we may well ask, All-Demon, All-Exorcism issue would be complete without an article detailing the exorcistic exploits of Captain Kirk, commander of the USS Enterprise? Just about any, you may well answer, for as far as we can see there's little connection between STAR TREK and Satan. Not so, THE DOVE Doug Murray may well interject, and he supports that contention in the following article dealing with the good captain's demonic duels with futuristic forces of unchained evil.

"Get off my ship! We know what you are! You can't harm us!"

Captain Kirk,
Day of the Dove

You may think that exorcisms are only performed by befrocked priest and saintly prelates, but it's just not so. For three years, James T. Kirk, Captain of the USS Enterprise, performed the same function—Exorcist—without ever removing the gold uniform of a starship commander or donning black robes and white collar.

You say you don't remember Captain Kirk casting out demons? Sure you have! Think back now to the following STAR TREK episodes...

ENTERPRISING EXORCIST

DAY OF THE DOVE. An alien life force, composed of pure evil energy, has taken control of the Enterprise and is forcing Kirk and crew back to battle it out with Kang, the Klingon Com-



CAPT. KIRK

BY
DOUG
MURRAY

Captain Kirk (William Shatner) and Klingon Commander Kang (Michael Ansara) go all th phaser and tong in an eternal struggle engineered by a mysterious evil force in the DAY OF THE DOVE episode. Said demonic force was one of several futuristic fiends defeated by the Enterprise commander in the course of STAR TREK's three seasons on the tube.

mander. And that battle will last

for eternity, because the alien in question will not allow anyone to die. The battle is waged for the sole purpose of giving perverse pleasure and weird nourishment to the demonic creature. Kirk, finally realizing the awful truth of the situation, forces the alien off the Enterprise by confronting it with a strong counter-dose of good energy, fellowship and love—driving the alien into space by means of this greater force.

WHERE NO MAN HAS GONE BEFORE. Kirk is compelled to destroy an old and dear friend, Lt. Commander Gary Mitchell, when the latter is turned into a veritable god by a strange force at the edge of the universe. Impervious to normal weapons and deaf to Kirk's arguments and pleas, Mitchell is finally killed when his only equal, Dr. Elizabeth Dehner (also transformed by that same strange force), temporarily drains him of his powers, enabling Kirk to overcome him and inadvertently place him in the path of a falling boulder. The reason for Dr. Dehner's sudden switch of loyalties? Kirk's eloquent denunciation of godhood without humanity, and life without humanity.

Though Kirk confronted and conquered odd evil forces in episodes like **CHARLIE X: SQUIRE OF GOTHOS**, **RETURN OF THE ARCHONS**, **THE CHANGELING**, **THE ULTIMATE COMPUTER**, **RETURN TO TOMORROW** and **OBSESSION**, it wasn't until the **WOLF IN THE FOLD** episode that Kirk and crew again met up

with a case of true demonic possession. In that episode, Kirk and friends come face to face (in a manner of speaking) with one of human history's most infamous villains—Jack the Ripper. The Ripper, it is revealed, is not a specific entity after all, but a force, an alien power that possesses humans and uses them to further its own horrid ends. When the Ripper uses the Enterprise's own Mr. Scott for its nefarious purposes, Kirk and Spock soon uncover the truth of the matter. Once exposed, the creature escapes into the ship's computer. Kirk feeds the computer an insoluble problem to drive the demon out, in dead human form, a form which he then breaks down into its component atoms and—with the aid of the transporter—scatters through space. The terror of Jack the Ripper is finally over.

BY PEACE POSSESSED
IN THIS SIDE OF PARADISE, the demonic danger is of quite another sort. This time, rather than promoting unhappiness, destruction and death, the possessing force wants only peace and love. Kirk, however, as the only Enterprise crewman free of the force's hold, decides that man must be free to choose his own way of life, whether or not said life is inferior to what this force can offer. After exorcising this well-meaning demon from Spock, Kirk and the Vulcan together free all the Enterprises from the force's "curse." Right or wrong, for good or ill, the interplanetary explorers are free again to choose for

themselves the lives they wish to lead.

Finally, in **THE CHILDREN SHALL LEAD THEM**, Kirk comes into contact with a weird group of children...children who play as their parents lie dead around them...children who seem incapable of crying...children who have an uncanny mastery over man's emotions and an ability to turn those emotions against their enemies. As it turns out, the children are under the influence of a certain Gorgon, the "friendly" angel. But Gorgon is actually something less than friendly; he plans, in fact, to conquer the universe, to stamp out goodness and light and make all people his slaves. Gorgon, however, is helpless without his agents, the children, and when Kirk shows them the true ugliness of the creature they have befriended, they realize their mistake, banish the evil "angel" forever and finally cry for their lost parents—a sign of their return to humanity.

So, indeed, Captain James Kirk has encountered more than his fair share of strange spirits of evil, forces that—in less enlightened days, before time was measured in star-dates—might have been called demons, agents of Satan, minions of the Dark One. And Kirk defeated them—through forceful argument, banishment and, in several cases, through luck and the arrival of a faithful "deus ex machina" supplied by the scriptwriter. As long as evil continues to exist, there will be men who will recognize and confront this evil...men like Captain Kirk, Exorcist.

FIGHTING STARS
CELEBRITIES IN THE ART OF SELF-DEFENSE

WILLIAM SHATNER: THE PHANTOM STAR OF "STAR TREK"

APRIL 1978 \$4.95 (U.S.)
KARATE KICK FOR "HONKIE"
FROM NEW GIRL FRIDAY
"WARRIOR" ADAMS MARTIAL ARTS
TO HER SPY MOVIE IMAGE

RAYMOND ST. JACQUES BREAKS TRADITIONAL IMAGE OF ADVENTURER
"BILLINGER" DIRECTOR, A SLOW-MOTION MOUNTAIN ON THE JUDO MAT

"There's more than one way to fight a fiend," says William Shatner, applying karate fist to face of unidentified assailant on the April '78 cover of FIGHTING STARS. Since STAR TREK's demise, B'ars added martial arts techniques to his considerable exorcism skills.

BAN-IT-YOURSELF EXORCISM PRODUCTS

Merchants and advertisers have barely yet begun to plumb the enormous commercial possibilities of the Occult. This is puzzling, because the very drives which lead people to turn to the Occult—mainly a deep-rooted horror and revulsion of the Flesh, and a desire to achieve some super-human, ultra-

antiseptic "Perfection of Spirit"—are precisely the same drives that keep them buying deodorant soap and air freshener. Certainly the hysterical popularity of THE EXORCIST should've given Madison Avenue a hint, and set them to merchandising products like this:



PLAGUED BY VAMPIRES?

Use "Be-Gone," the world's most *secure* vampire repellent! New "Be-Gone" contains the exclusive *no-garlic* formula: works every bit as good as *fresh organic garlic*, but without that embarrassing *odor*. Walk the midnight forest paths in *comfort and security* with new "Be-Gone."

TROUBLED BY UNSIGHTLY STIG-MATA

Countless teenagers spend the best years of their youth "covering up" ugly skin blemishes caused by visitations from beings from the Astral Plane. When these pesky entities attack and possess a young person's outer skin layer, the result is often the appearance of nasty-looking forehead crosses, or mystic letters appearing on cheeks, and body, hideous nail holes in palms and side, tooth-marks on the throat, whip-streaks across the back, etc., etc., ad nauseam. Tragically, common cosmetics are most often powerless to disguise these unearthly blemishes. Accordingly, CLEARASIN contains authentic Kingsville Unguent Cream, which actually dissolves stigma and banishes the spirits responsible for it back to the Grave. Don't settle for profane hair-measures: get officially consecrated CLEARASIN today.



MARTEN PAINTS

Let Us Help You Drive The Werewolves From Your Door! Just two coats of MARTEN GO-COAT ANTI-SPOOK REPELLENT PAINT around your doorposts leaves a subtle, in-eradicable odor that actually LEADS WEREWOLVES AWAY when they come sniffing at your door. Available in a complete range of decorator colors.

Take SOMINHEX Tonight



And SLEEP.

Chaste And Restful Sleep, Sleep... If your nightly rest is polluted, evening after evening, by visitations from foul, nightmarish wraiths such as INCUBI or SUCCUBI, try SOMINHEX. Sleep long and deep under the DOUBLE SPELL of our EXCLUSIVE FORM-

ULA, containing both ACETISALICYLIC ACID and SALTPEPER. Wake refreshed and untroubled by uneasy memories of abnormal anomalies committed during the night. WARNING: IF POLLUTIONS CONTINUE, CONSULT YOUR FAMILY THAUMATURGE.



DOES YOUR HOUSE HAVE ECTO-TOSIS ?

Visitors to even the nicest, most well-kept homes are often offended by little things of which the home-owner is hardly even aware. *Slithering* noises in the rafters.... *Mysterious creakings* of stairs and bannisters.... *Dim, guttural groans* echoing from cellar and attic.... *Ghostly footsteps* treading through uninhabited rooms.... *Flying dinnerplates, smashing mirrors, opening shutters, slamming doors*, where no human agency is visible.... Or, worst of all, *clanking chains* and

hideous shrieks of agony and remorse!

If you think *your* home may be the subject to these eerie and embarrassing phenomena, then *act now!* Merely burn a pyramid of *Hermes Trismegistus Brand Purification Incense* in each corner of every room in your home, and the spirits will flee in terror and revulsion. No longer will you worry about someone saying of your home, "It's a nice place to visit, but I wouldn't want to die there."

24-HOUR SECURITY!



Don't be tortured by fear of demons possessing your body the moment you let down your guard and catch a few hours' sleep! Strike back at nocturnal soul-burglars with Ace Security System's new **Electronic Bell, Book & Candle** set-up. It broadcasts the appropriate passages from the Bible, rings the Bell, and lights and extinguishes the Candle in perfect scientific succession all night long, keeping away the spooks and letting you sleep undisturbed.



Is Your Child "POSSESSED?"

If your very **special** child is sometimes given to peculiar and inexplicable behavior, then maybe you ought to look into the advantages of sending him or her to **Camp Castout**—a very special summer camp for very special children. Lodged in Utah's secluded and picturesque Monument Valley, staffed by

competent non-denominational exorcists, only **Camp Castout** can lend your unique-offspring the individual attention which he or she requires and deserves. Everything at **Camp Castout** is geared toward the encouragement and exorcism of your special child: holy-fast meals once a day,

hot sulphur baths, regular flagellations and mortifications, daily baptisms, prayer sessions (your choice of Deities to be implored), hymns, chants, and intensive drug, hypnosis, and hydro-electric therapy.

Don't you owe it to your very special child to send him or her to **Camp Castout**? Only \$2,000 for our eight-week Summer Exorcism Program.

Contact Dr. Adolph Bluebeard,
Bedlam-on-Bridewell, N. H.

TMT HANDY HOME EXORCIZES

For further relief from the soulbreak of demonic possession—without dangerous side effects—TMT recommends the following handy exor-

cizes excerpted from Dr. Anton Lefey's forthcoming \$16.95 best-seller, **DEMONOLOGY AND PHYSICAL FITNESS** (Charlatan House, Inc.,

New York). A daily regimen of said exorcizes should be just what the exorcist ordered.

Ban It Yourself Exorcizes

A

POSITION 63:
To welcome the advent
of Michaelmas.

B

POSITION 14: To abolish spirits
descending from the heavens.

C

POSITION 32:
To cast a
blinding-spell.
Repeat thrice over.



D POSITION 19: To ward off
approaching demons.



POSITION 57:
For the dispersion of
accumulated Karma.

E

F

POSITION 38: To hide from a water-sprite

G

POSITION 86:
To behold what lies
beyond one's chair.



H POSITION 21: To summon the
assistance of Ba'al-zabub.

J

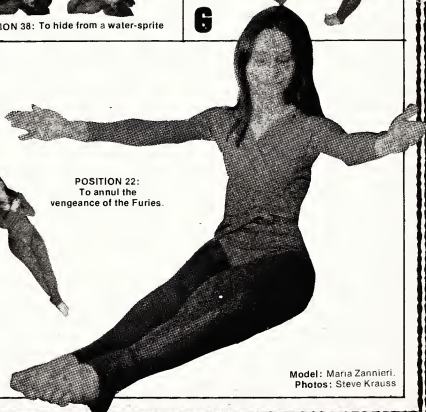
POSITION 71:
In emulation of
the Egyptian mage
Pythagoras.

K

POSITION 22:
To annul the
vengeance of the Furies.



POSITION 44: To attain temporary
remedy against arthritis.



Model: Maria Zannieri.
Photos: Steve Krauss

There are two things wrong with **THE CURSE OF THE DEMON**, Peggy Cummins and the Demon.

Miss Cummins is so innocuous she could be a post from **THE INVASION OF THE BODY SNATCHERS** who walked out of a closet two years later and landed herself on the **DEMON** set. Discovering Dana Andrews to be nearly as one-dimensional as herself, she decided to hang around.

Unlike Miss Cummins, the Demon was forced on director Jacques Tourneur by studio dolts who were frightened not by the superior suspense and shock scenes, but by too few frames being filled with a gruesome, drooling monster's face. Now we must tolerate the burden of their relief, and each close-up is worse than the next: the same low angle shot, with a descending, quivering puppet head that could have been a reject from *Sesame Street*. Ah, the taste of the studio bigwigs.

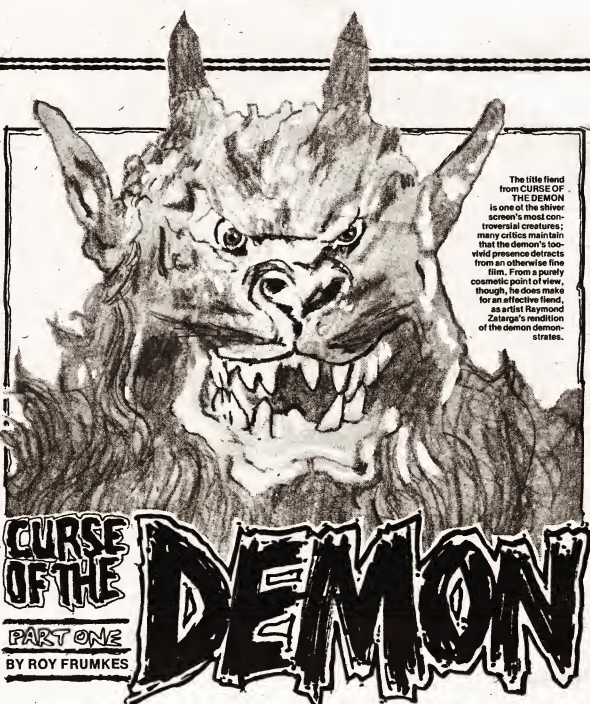
In the long shots, the demon is more palatable, and the last scene is so well-edited and conceived that it hardly bothers one at all. But I'm sure if Tourneur had known well in advance that pressures would force him to abandon the rules of Lewton, he might have come up with something better than a winged gargoyle who probably found post-production employment with a Kabuki troupe.

Everything else about the film is good to excellent. Of course, we must contend with an edited version of the original **NIGHT OF THE DEMON**, filmed in England, which has never been shown here. One realizes how extensive the editing may have been when, in the title crawl, the screen says "Hobart," the name listed (Hobart is the patient in the chemical-hypnosis therapy sequence) but never seen in the film. In addition, about 15 minutes into the film, an East Indian, Doctor Kumar, enters Holden's (Dana Andrews) hotel room, and goes in to those present for being late. It is informed that "It's okay. We were just about to begin." Begin what? What was he late for? We never find out, and nothing is ever begun.

Much as I would love to see the uncut British version of **CURSE OF THE DEMON**, I can't say about the American release copy. I think it is exemplary filmmaking, in which every scene is compact and further the story, where the story is told totally well verbally and visually, where all the elements of cinema are used to play—cinematography and lighting, music, editing, writing, direction, art direction, special effects, and so on. I consider the introduction of the protagonist—Holden. We aren't dunned by a verbal description; we see his face in the newspaper lying over his face as he slumps in his plane seat trying to catch some sleep. His behavior in the formative moments clearly establishes him as rude, cynical, and headed for trouble. It also begins his ambivalent relationship with the film's heroine, Hitchcock's pacemaker would have doubtless recharged over all this expository work accomplished in purely cinematic terms. It demonstrates the care with which the rest of the film is constructed, scene by scene, and shot by shot.

EERIE OPENING

The film, to begin a long recap, commences with a wonderful shot—the Columbia Pictures logo—in which a woman holds a torii aloft. What is so nice about this shot is the ominous music behind it. Even a venerable institution such as the studio takes on a weird aura with an unsettling orchestral strain accompanying



Full-time screenwriter and sometime TMT contributor Roy Frumkes considers Jacques Tourneur's **CURSE OF THE DEMON** to be one of the finest fright films ever produced—and we agree. Tourneur, who apprenticed under RKO producer Val Lewton and directed such deceptively titled masterworks as **THE CAT PEOPLE** and **I WALKED WITH A ZOMBIE** in the 40s, struggled against severe budgetary limitations and studio interference to craft a minor classic of the genre. First part of Roy's analysis of Tourneur's gem begins herewith...

It. Next we see several hazy-day shots of Stonehenge—a cluster of rustic carved boulders that represents one of man's greatest earthbound mysteries—over which is heard the standard B film prologue, slightly better than the norm because this is chiefly a case of 'A' film artistry struggling against 'B' film compromises and budgetary restrictions, like the films of Lewton, or Samuel Fuller, or Peter Watkins, or Ken Russell's BBC efforts.

"It has been written," a narrator intones, "since the beginning of time, even unto these ancient stones, that evil, supernatural creatures exist in a world of darkness... And it is also said, man, using the magic power of the ancient rune symbols, can call forth these powers of darkness, the demons of Hell!"

And the music blares out of the speakers and the fiery titles fill the screen.

I think here, at the beginning, we really can distinguish this film as excellent, rather than great. The key is in the formula. Lewton more or less created something new back in the 40s, due to budgetary demands and the fact that Universal had already copyrighted the names of the famous monsters. Equipped with a poetic, literate sensibility, he created films which ached with delicacy, from which horror sprang like the worst kind of shock—like when the water suddenly goes ice cold in the shower. This blend of fragility and horror, mainly implied and highly stylized, plus a firm command of the medium, enabled all those little Lewton works.

Lewton was, of course, one of Tourneur's 'boys,' as most TMT readers already know. He directed **THE CAT PEOPLE** and **I WALKED WITH A ZOMBIE**,

proving his particular talents to be up to Lewton's particular demands—many feel more so than any other director who worked under Lewton's supervision.

What we have, in 1957, is Tourneur doing the closest thing one can imagine to recreating his earlier aesthetic and generic triumphs with Lewton. But, ultimately, Tourneur is not Lewton, and so **CURSE OF THE DEMON** ultimately is derivative and imitative, not original. This is no more serious than saying Carol Reed's **THIRD MAN** was derivative and imitative of Welles, which it was, or that Carol Reed's **NIGHT TRAIN TO MUNICH** was derivative and imitative of Hitchcock, which it was. So what? It may diminish Reed as a brilliant innovator, but he is so skilled that it was our good luck to have a second Welles and Hitchcock around.

In addition to style, Reed was going formula, and so is Tourneur. What I occasionally wonder is, what would have happened if someone as revolutionary as Kubrick had tackled the film. The difference between excellence and inspiration would have probably been instantly apparent. A gray sky behind Stonehenge is guaranteed to produce a somber, forbidding mood. Kubrick probably would have given us a cheery, lofty, clouded day, devoid of any obvious menace, and inevitably all the more terrifying. Yet we must be very grateful for what he has done for us. **DEMON** is only a shade behind Lewton's work, and it is one of the finest and most charming films of the supernatural we have.

AUTHORS OF EVIL

Getting back...the titles ap-

The title feed from **CURSE OF THE DEMON** is often a screen's most controversial creations; many critics maintain that the demon's too-wild presence detracts from an otherwise fine film. From a purely cosmetic perspective, though, he does make for an effective feed, as artist Raymond Zsigmond's definition of the demon demonstrates.

DEMON was adapted, is 22 minutes all the rest of the film can be found there; Karswell's dislike of disapproval by his anti-peers—the party for the children, only a far more cruelty (as we shall later see); the library scene; Dunning (the Holden character, more or less) being helped by a relative of the deceased child (not scientist) Harrington—only in this scene helped by a nephew, not a niece; the growing terror and feeling of being watched and pursued; the quote from Coleridge ("...Because he knows a frightful world Doth close behind him tread"); and finally, on the train, the passing back of the parchment.

But the film nobly transforms the story, retaining all of its beauty and horror, and enlarging and embellishing and cinematicizing it every step of the way. The story is a third person objective narrative; the film is a first person subjective experience.

To Bennett and Chester I give the most loving praise for their finely constructed, articulately dialogued screenplay. An adaptation displaying great fondness and imagination toward the subject. Old Montague would be turning in his grave now, but only to get a better view of the mini-screen on his cryptovision set.

END OF THE BEGINNING

Ending the first of a two-part article on the titles of the film in question leaves a lot to come. I can't help it; I got carried away. And next issue there may be some surprises in store. Let me bring this chapter to a close with a plaudit for an unsung hero of many films, the Casting Director. In this case it is Robert Lennard, a name to reckon with. Yes, it was Tourneur who gave the final call to all those marvelous characters whose memorable faces fill the passing frames of **CURSE OF THE DEMON**. But it was Lennard who dug men out, scavenged through the personality files after studying the script and listening to anything Tourneur had to say. Some casting directors will populate a film with hordes of faceless mugs. And with each poor choice, another bit of nuance is lost, another piece of the film falls into the great gray chasm of indefiniteness where most film goes as far as the human mind is concerned.

So let's hear it for Robert Lennard, a fine casting director; for **CURSE OF THE DEMON**, a fine film; and Joe Kane, here's another fine mess you've gotten me into!

CURSE OF THE DEMON (1956) 83 min. Directed by Jacques Tourneur. Screenplay by Helmut Kretzer, Charles Bennett, from the story "The Curious Tale of the Demon," by James Stirling, Dana Andrews, Peggy Cummins, Maurice Denham, Athene Seyler, Euan Richmond, Richard Powell, Ewan Roberts, Peter Elliott.



Wry evil conjurer Niall MacGinnis advises naïf American scientist Dana Andrews to vacillate his terrifying turf in an early scene from Jacques Tourneur's masterful **CURSE OF THE DEMON**.

MUSIC TO READ SF BY



ANY 4 BOOKS FOR 10¢ with membership

BONUS: Also take, if you wish, this \$4.95 record value — now available exclusively to club members for just \$2.95!

6221. *The Foundation Trilogy*. By Isaac Asimov. The ends of the galaxy revert to barbarism. An SF classic. Comb. Price \$16.95.

8037. *Again, Dangerous Visions*. Harlan Ellison, ed. Short stories and novels, 46 in all. Explicit scenes and language may be offensive to some. Pub. ed. \$12.95.

3618. *Fire Time*. By Paul Anderson. Terrific suspense — as a young spaceman must decide who will live, who will die on a tiny planet on the verge of cosmic disaster. Pub. ed. \$5.95.

2527. *Swords of Mars/Synthetic Men of Mars*. By Edgar Rice Burroughs. Two novels of unparalleled adventure in one superbly illustrated volume. Illus. by Frank Frazetta. Spec. Ed.

0067. *The Dispossessed*. By Ursula K. LeGuin. A lone scientist, caught in a cold war between two planets, tries desperately to unite them. Pub. ed. \$7.95.

8532. *The Hugo Winners, Vol. 1 & II*. Giant 2-in-1 volume of 23 award-winning stories, 1955 to 1970. Asimov introduces each. Pub. ed. \$15.45.

2782. *The 1974 Annual World's Best S.F.* Ed. by Donald A. Wolheim. Ellison's Hugo Winner, Deathbird plus 9 top tales by Pohl, Simak, others. Spec. Ed.

3624. *Approaching Oblivion*. By Harlan Ellison. Eleven mind-spinning stories in the multi-award winner's new anthology — explicit scenes, language exploring new and unfathomed areas of the future. Pub. ed. \$8.95.

3897. *The Mote in God's Eye* by Larry Niven & Jerry Pournelle. Man's first contact with an intelligent alien species. Pub. ed. \$9.95.

1297. *Before the Golden Age*. Isaac Asimov, ed. 26 classic stories of the 1930s, from vintage SF pulps, now in one huge volume. Pub. ed. \$16.95.

6759. *The Shockwave Rider*. By John Brunner. By early 21st century, a data information net threatens the people as privacy becomes obsolete. By Hugo Award winning author. Pub. ed. \$8.95.

3632. *The Deathworld Trilogy*. By Harry Harrison. On 3 amazing planets interplanetary adventurer Jason dinatt gambles his life against different lethal environments. Special Edition.

Music guaranteed to send the imagination soaring. Music to take you into the same exciting new dimensions of time and place offered by writers like Heinlein, Asimov, and Clarke. Including film scores from such movies as *Fahrenheit 451*, this superb stereo recording is a \$4.95 value. Now it is available exclusively to members of The Science Fiction Book Club at a big 40% saving — yours for just \$2.95 when you join.

How the Club works:

When your application for membership is accepted, you'll receive your introductory package of 4 books. (If you also want the record, check the appropriate box in the coupon below.) If not completely satisfied, you may return this introductory package in ten days' time — membership will be cancelled and you'll owe nothing.

About every 4 weeks (14 times a year), we'll send you the Club's bulletin, describing the 2 coming Selections and a variety of Alternate choices. If you want both Selections, you need do nothing; they'll be shipped automatically. If you don't want a Selection, or prefer an Alternate, or no book at all, just fill out the convenient form always provided, and return it by the date specified. We try to allow you at least ten days for making your decision. If you don't get the form in time to respond within 10 days, and receive unwanted books, you may return them at our expense.

As a member you need take only 4 Selections or Alternates during the coming year. You may resign any time thereafter, or remain a member as long as you wish. Most books cost only \$1.98 plus shipping and handling. Occasionally, extra-value selections are slightly higher but always much less than Publishers' Editions. Send no money. But do send the coupon today.



Science Fiction Book Club

45-S140

Dept. HR077, Garden City, New York 11530

Please accept my application for membership in the Science Fiction Book Club.

Send me, as a beginning, the 4 books whose numbers I have indicated below, and bill me just 10¢ (plus shipping and handling). I agree to purchase 4 additional books at regular low club prices during the coming year and may resign anytime thereafter. I agree to the Club Plan as described in this advertisement.

☐ Send me, in addition, GREAT SCIENCE FICTION FILM MUSIC and bill me just \$2.95 plus shipping and handling.

The Science Fiction Book Club offers its own complete hardbound editions sometimes altered in size to fit special presses and save members even more. Members accepted in U.S.A. and Canada only. Canadian members will be serviced from Toronto. Offer slightly different in Canada.

--	--	--

Mr. _____
 Mrs. _____
 Miss _____

Please print

Address _____ Apt. _____

City _____ State _____ Zip _____

the Times Teletype

...is out of getting the latest hot-off-the-press info to you, serving up all the news of what's happening every medium, from the rare to the half-baked to the well-done... reviews, previews, bulletins and controversial comments on movies, on horror, sci-fi and fantasy happenings in films, books, comics, TV and even real life. We have spared no costs, time or tender eyes in bringing you this expanded edition of our beloved Teletype page, so feel free to send us letters full of lavish praise for our selfless efforts to keep you "in-the-know." Handling Fight Film Forecasting chores is "Breezy Bill" Feret, who kicks off this feature with his column, which begins directly below.

SUPERMAN will be coming to the screen in a colossal production from Alexander Salkind, and, surprisingly enough, Brian Clemens, scripter for T.M. Associates, is doing a dozen of ABC's Mystery Movies, is preparing a live screen adaptation of none other than Marvel's SPIDER-MAN.

From the makers of **AMERICAN GRAFFITI** issue **MESSIAH OF EVIL**, starring Michael Greer, Marianna Hill, Joy Bang, and Elana Cook. This one, about cannibalistic zombies run amok, is pretty good.

Roger Corman will be bringing us **DEATH RACE 2000**, a quickie capitalizing on Norman Jewison's **ROLLERBALL**, starring David "Kung Fu" Carradine as a racecar driver who scores points by running down pedestrians. (Maybe he scores double for little old ladies.) Corman also plans **TIDAL WAVE**, concerning the submergence of Japan.

Millie Perkins and Vanessa Brown star in Moonstone Films' production of **THE WITCH WHO CAME OUT OF THE SEA**, with a screenplay by Robert Thig.

There seems to be a lack of expectation about the filmization of Peter Benchley's **JAWS**. Robert Shaw stars in this film about an incredibly big and malevolent shark, not one for the weak of stomach.

Norman Laer, creator of **FY FV MAUDE** and **ALL IN THE FAMILY**, returns to the cinema with a remake of H.G. Wells' **THE MAN WHO COULD WORK MIRACLES**. Roland Young played the title role in Alexander Korda's original masterpiece, which, I recall, had an incredibly spectacular finale. Laer will have to make lotsa use of Paramount's special effects dept. to equal Korda's version.

Though he usually plays heavies, Ernie Borgnine finally gets a chance to play a monster in Bryanston's **THE DEVIL'S RAIN**. I'm looking forward to this one.

BEYOND THE DOOR
Heaven help you when the devil's rain!

We've just received word that another demonic horror film is on the way—**THE DEMON LOVER**. The fright film is currently being shot in and around an actual castle in Jackson, Michigan (of all places) and is written, produced and directed by Donald G. Jackson and Jerry Younkens. Ted Nugent and the Amboy Dukes are writing the musical score and will also appear in the film, set for an October release under the banner of Walt Lore Cinema.

Nicholas Meyer, author of the Sherlock Holmes' **THE SEVEN PER CENT SOLUTION**, is writing a teleplay for ABC-TV. Entitled **THE NIGHT THE MARTIANS LANDED**, the script deals with the chaos engendered by Orson Welles' famous "panic broadcast" of H.G. Wells' **WAR OF THE WORLDS** in 1938. The TV film is slated to air sometime during the Fall season.

BEYOND THE DOOR
Film Ventures International has in current release an excellent epic entitled **BEYOND THE DOOR**. Amicus has quite a production schedule. They seem to be placing a lot of hope in their current Edgar Rice Burroughs' **THE LAND THAT TIME FORGOT**, which could possibly have as many as two sequels. Amicus will soon be filming, as I had hoped, Burroughs' classic of inner-world Pellucidar. **AT THE EARTH'S CORE**, which could possibly have as many as two sequels. Everybody better see these 3 and 4 times apiece, and maybe, just maybe, Amicus might think about bringing ERB's **JOHN CARTER-MARTIAN TRILOGY** to the screen just for kicks, they've also got lined up a 3-D horror titled **CURSE OF THE CAT PEOPLE** (a remake of the Big Tent classic).

While we're in the vicinity of Val Brien, let's see what Hammer is up to: Christopher Lee in **TO THE DEVIL, A DAUGHTER**, a remake of Hitchcock's classic **THE LADY VANISHES**. A version of Dennis Wheatley's masterpiece **THE SATANIST**, and one that even escapes me—H. Rider Haggard's **ALLAN QUATERMAIN ESQ.** AND THE QUEST FOR THE HOLY FLOWER. Speaking of Hitchcock, the old man is a through up; he's already filming his 53rd film. Entitled **DECEIT**, it has a mighty impressive cast, starring Karen Black, Bruce Dern, Barbara Harris, Roy Thinnes and Cathleen Nesbitt.

Sequels seem to be an "in" thing currently, with the superb success of Agatha Christie's **MURDER ON THE ORIENT EXPRESS**, they have set for tenting **MURDER ON THE NILE**. Albert Finney will probably play Poirot again. Blake Edwards has already filmed a sequel, **RETURN OF**

LOOK INTO THIS FACE
...somewhere among the features of this is the thing, whose vile desire she must stay... or those she loves will scream out hellfire from a hoarsesten altar of horror!

CREATURE COLORING CONTEST

As much as we hate to interrupt this special, unique, one-time-only All-Demon, All-Evilsome issue of the **MONSTER TIMES**, we think it only fair and proper to meet and just announce (finally) the lucky winners of the TMT Creature Coloring Contest we ran back in TMT 37. Choosing a talented trio of creature-colorers from the hundreds upon hundreds entries received was no easy task, and the highly-qualified contest judges recruited from TMT's sprawling art staff suffered many a moment of anxious indecision, to say nothing of sleepless nights, in the process. But, in a sparsely attended ceremony in the spacious TMT art room, our beleaguered judges handed to publishers Brill and Waldstein three sealed envelopes containing the names of the winners of the 1st, 2nd and 3rd prizes of our Creature Coloring Contest:

1st Prize (\$25.00 cash money and a free one-year subscription to TMT) goes to Brian Wagner, 17 of Joplin, Missouri.

2nd Prize (\$10.00 cash money and a free one-year subscription) goes to Steven Engberg, 14 of Burlington, Iowa.

3rd Prize (no cash money and a free one-year subscription) becomes the property of Steven W. Schooley, 10, of

Woodscock, Rhode Island. Deserving, in the art-oriented eyes of our distinguished judges, of honorable mention are the following crayola wizards and magic marker wizards: Henry L. Davis of Dover, Maine; Barry Green, South Portland, Maine; Mike McHenry, Murray, Utah; Jessica Wall, New York City; Laura Perkins, Houston, Texas; Stan Wren, Vancouver, Canada; Douglas Bruce, Richmond, Va.; Dennis Pitchford, Longview, Texas; Rolf Strobeck, Jackson Heights, N.Y.; Roy Rodacker, Jamaica, N.Y.; Jon, Tim and Jennifer Stoke, West Sullivan, Maine; Steven Rossi, Brooklyn, N.Y.; Mike Mathews, Sedalia, Mo.; Mark Centenza, Bradley, Ill.; Jack Page, Toronto, Canada; Matthew Crispino, Centerville, N.Y.; Mike Mahoney, Nashua, N.H.; Martin Van Dyke, Apple Valley, Minn.; Sean Glover, Watkins Glen, N.Y.; and our youngest contestant, Michael Eves, age 2, of San Diego, California.

Congratulations Brian Wagner, Steven Engberg and Steven Schooley—not to mention all you honorable mentionees—for a splendid job well done. Of course, we wish everyone who entered could have a contest winner, but what good is a contest without losers, we ask you.

brings us Telly Savalas, Elke Sommer and Robert Aldi in **HOUSE OF EXORCISM**, needs it tell you which one this is trying to cash in on, I'm having difficulty getting up enough courage to report the next one... a comedy, no less, entitled **THE EXORCIST: ITALIAN STYLE**. Are you ready for a Sicilian Satan?

In addition to being treated to a superlative version of **SUPER-MAN AND THE LAND THAT TIME FORGOT**, we will also be presented with the ultimate remake of them all with Paramount's new version of... brace yourself... **KING KONG!** Remember? You heard it first in TMT.

NEW YORK'S FIRST ANNUAL NOSTALGIA CONVENTION-1975

COME TO
HOTEL COMMODORE
NEW YORK CITY
AUG. 30, 31, SEPT. 1, 1975
SPECIAL GUEST
BUSTER CRABBE
(Star of Tarzan, Flash Gordon, & Buck Rogers)
Dealers Room, Exhibits,
Movies, Auctions, Trivia
Contests & Prizes.
Advance membership \$4.50
At the door \$6.00 (all days)
Dailies sold at the door
Dealers table space \$40 each -
Make checks payable to
Paul Sanylian, and send to:
Nostalgia Convention
P.O. Box 265
Staten Is., N.Y. 10302

"BUSTER CRABBE"

CON-CALENDAR

THE CON-CALENDAR is an exclusive feature of TMT. Across the country, comic nuts, sci fans, monster freaks and the like are constantly gathering to discuss, collect and listen to speeches. As with most gatherings of the kind, the conventions often

border on the insane, but the people are friendly and there's always a good chance you'll pick up some rare item for your collection. And they're great places to meet people—famous, infamous and plain unknown.

If you've never been to a "con," we highly recommend you try one. They vary in size, emphasis, and quality, of course, but they're all fun to attend. We at TMT will do our part by keeping you informed of all upcoming ones.

DATE	CONVENTION	LOCATION	PRICE	FEATURES
Aug. 1-3	TELE-FANTASY CON '75 Garry Shandling 197-50F Park Ave. Flushing, N.Y. 11365	HOTEL COMMODORE 42 St. & Broadway New York City	\$6.00 for all 3 days in advance of \$5.00 a day at the door	Guest list Festival, movie, & TV memorabilia, Dealer room, Special guests
3rd Sunday every month	NOSTALGIA & Church Street Waltham, Mass. 02154	Howard Johnson Motor Lodge	75¢	comic books, audio, toys, movies, auctions
Sunday June 22nd (every other month)	MXZYTLPK CONVENTION 10PM to 5PM	HOTEL MCALPIN 34th St. & Broadway New York City	\$1.00	Comics, comics, & even more comics!
August 30-Sept. 1st	NOSTALGIA '75" 59 9th St. Staten Island, N.Y. 10302	HOTEL COMMODORE New York City	\$4.50 in advance; \$6.00 at the door	Dealer's room, auctions Special guests BUSTER CRABBE
August 30 to Sept. 1	PALM BEACH CON '75 INTERNATIONAL '75 P.O. Box 89 W. Palm Beach, FL 33402	COLONNADES BEACH HOTEL Singer Island	\$8.50 in advance \$10.00 at the door	Super Film Festival, art exhibits, Dealer Room, Star Trek Guests, Costume Ball

ECHO 75
NEW YORK'S FIRST
ROCK AND ROLL
MEMORABILIA EXTRAVAGANZA
TO BE HELD ON
SATURDAY & SUNDAY OCT. 18-19, 1975
HOTEL MCALPIN, N.Y.
FOR GENERAL ADVANCED TICKET AND DEALER
INFORMATION CONTACT
ROCK AGENTS
P.O. BOX 616
MIDTOWN STATION
NEW YORK, N.Y.
OR
183 CENTRAL AVE.
YONKERS, N.Y.
914 954-4817

SATAN'S BABY

For some strange reason, TV networks have been cashing in on the current exorcism craze at a steady clip than film. Satan's Baby is the infinitely positive point in this TV trend is that it enables demon exorcists and exorcism enthusiasts to engage in their vice without first having to shell out two or three bucks for the privilege of doing so. And you find that any particular TV terror movie fails to ensnare you fancy, you can always turn it off, which constitutes another plus. Here to tell you which of the tube demons are worth catching and which should be returned to you-know-where is TMT creature critic Gai Gerani...

Back in 1968, many a fantasy film had predicted a devilish new trend to transpire as the result of ROSEMARY'S BABY's unearthly success. Well, what we ended up with was certainly less than exciting. THE BROTHERHOOD OF SATAN and the MIPISTO WALTZ will never make this horror horde less best, but it wasn't until a few years later that THE EXORCIST surfaced to revolutionize the in the doings of the damned.

But even if Satan and his hoofed henchmen are still not quite the cinematic celebrities we might have hoped them to be, they do appear to have transformed the usually tepid tube into a veritable inferno of made-for-TV terror of late. The following is a checklist of some of the more memorable telepix dealing with demonism and the occult. Read this listing quickly, attentively and with a crucifix clenched tightly in your palm. Who knows...the soul you save may be your own!

BLACK NOON (1971) CBS. Starring Robert Culp, Yvette Mimieux, Ray Milland, Lynn Loring. A preacher and his young wife encounter some curious troublefolk in this tamer but occasionally effective horror tale set in the old west. Thinner tries hard as the good priest, while Mimieux is appropriately delicious as the evil young thing out to destroy his marriage. Unusual locale helps overcome some of the traditional witchcraft-demonism trappings, and there are several splendidly photographed dream sequences. Rating: **

DEVIL AND MISS SARAH, THE (1971) ABC. Starring Janice Rule, Gene Barry, James Durr. A captured devil, who may or may not be the devil, wreaks domestic strife between farmer, priests and his bedeviled spouse. Weak on all counts, especially the denouement. Barry and Durr deserved far better! Rating: *

DEVIL'S DAUGHTER, THE (1972) ABC. Starring Belinda Montgomery, Shelley Long, Robert Foxworth, Joseph Cotton. Montgomery, Satan's child, is finally paired with the noble demon Foxworth at telefilm's conclusion. A warmed-over ROSEMARY'S BABY, but a case of common sense and performance reduces potentially effective framework to ridiculous camp level. Rating: *

FEAR NO EVIL (1969) NBC. Starring Louis Jourdan, Lynda Day,

Bradford Dillman, Carroll O'Connor. The first of video's occult ventures, and undoubtedly the finest. Guy Endorm-based concept has full-length antique mirror possessed by elusive force of demonic evil. Convincing performances, brilliant scripting. Paul Winchell directs up a tempo of supernatural excitement and once again proves his mastery of tilted and upward angle shots. Highly recommended. Rating: ****

HORROR AT 37,000 FEET, THE



(1972) CBS. Starring William Shatner, Roy Thinnes, Buddy Ebsen, Tammy Grimes, Lynn Loring. Excellent cast wasted in forgettable little opus set aboard commercial liner carrying shipment of haunted ruins. Just an over-the-top sub-par role for Shatner since his STAR TREK success. Rating: *

NORLUI TAPES, THE (1972) NBC. Starring Roy Thinnes, Angie Dickinson. Feeble attempt to pilot series based on adventures of occult researcher Thinnes is merely an impoverished NIGHT STALKER working with none of the original's suspense, pacing or intelligence. Living dead sculptor fashions statue in demon's image, comes to life during flaming climax. Notably poor

handling of an interesting idea. Rating: *

SATAN'S SCHOOL FOR GIRLS (1973) ABC. Starring Roy Thinnes, Kate Jackson, Thelma Houston. Dean of the demonic mini-movies, is cast as Satan himself in this predictable thriller about innocent school girls confronting unearthly forces. Downbeat finale surprises no one. Rating: *

SOMETHING EVIL (1971) CBS. Starring Sandy Dennis, Darren McGavin, Johnny Whitaker. Family moves into new house, encounters a rampant supernatural power. Friend photography during possession sequences substitutes confusion for suspense: bedevilled child effect only partially effective. SOMETHING EVIL is nothing special. Rating: *

RITUAL OF EVIL (1970) NBC. Starring Louis Jourdan, Angie Hunter.



Belinda Montgomery, Wilfred Hyde-White. At first glance, this witchcraft-oriented followup to FEAR NO EVIL is an inconclusive, character-crammed melodrama with an only marginally interesting supernatural content. In-dreaded attention, however, yields a subliminal, intelligently developed examination of personalities eroding under the stress of a malevolent occult power. This odd, extremely stylized, and ultimately effective combination of psychological character study and supernatural fantasy is director Robert Day's most remarkable and underrated work to date. Billy Goldenberg's score is staggering, and was later heard as the background music for ABC'S SIXTH SENSE. Rating: ****

A UNIQUE EVENT DEVOTED TO FANTASY & SCIENCE FICTION ON TELEVISION & N FILMS...

TELEVISION
FANTASY
& SCIENCE FICTION

If you're a fan of those great science fiction and fantasy movies and television shows we think you'll want to know about the TELE FANTASY convention this August 1-3 at the Commodore Hotel, 35th and Park Ave. in Manhattan.

What to expect? Exciting and informative discussions on filmmaking, special effects, and special programs and films, magnificent displays and exhibits, and 160 tables of film and television collectibles, posters, art, horror magazines, comics, stills, etc., all on sale or trade! Plus, a fantastic film T.V. festival stretching almost 20 hours.

Tentative guests include: Joe Stefano, creator of "Outer Limits," Jim Danforth, special effects master, Zachery, famed "horror" host, Paul Frees, the voice of many monster creations, and many others. Our panel discussions will include an examination of "Star Trek" through slides, the art of special effects and animation; a look at various directors; and a close-up on television in the field of interest. You'll get to see costumes from "Forbidden Planet" and "The Day the Earth Stood Still" from "Star Trek" and "First Men on the Moon," an exhibit of science fiction/fantasy art work by the finest in the field, and a fun filled costume parade.

To register in advance, send \$6 to Adam Malin, 16 E. 2nd St., Freeport, N.Y. 11520. This \$6 covers all 3 days of the convention. At the door admission is \$4 a day, or \$10 for all 3 days. If you'd like more information, please write to the above address.

THIS AUGUST 1, 2, 3, 1975
AT THE COMMODORE HOTEL
IN MANHATTAN, NEW YORK.

GODZILLA-GHIDRAN AND THE PACULA

All in your own home,
anytime you want to see them!

THE MONSTER TIMES HOME MOVIE DEPARTMENT

Imagine the incredible thrill of seeing the greatest of the monster film classics in your own home! Yes, now any day or night of the week your home can become a "Monster Times" home! Invite your friends over and have a giant-monster movie festival. All of our thrilling monster films come on 200 ft. reels. All titles are available in either regular 8mm or Super 8mm. PLEASE BE SURE TO SPEICIFY REGULAR OR SUPER 8mm when ONLY \$8.95 PLUS 60c POSTAGE AND HANDLING.



F-1-DESTROY ALL MONSTERS
The legend that "monster of the year" appears. Ghidra, the 3 headed monster, is put on a rampage of destruction. Destroy his evil empire in 10 min. Godzilla and Rodan are called to destroy him but they fail. Black & White only. Get your copy today!



F-2-GODZILLA VS. THE THING
Godzilla vs. the Thing. A monster possession of a monstrous monster. Only one of these monster creatures can survive! Incredible action with the "G" Black & White only.



F-3-GHIDRA THE 3-HEADED MONSTER
The legend that "monster of the year" appears. Ghidra, the 3 headed monster, is put on a rampage of destruction. Destroy his evil empire in 10 min. Godzilla and Rodan are called to destroy him but they fail. Black & White only. Get your copy today!



F-4-ROON THE FLYING MONSTER
The legend that "monster of the year" appears. Ghidra, the 3 headed monster, is put on a rampage of destruction. Destroy his evil empire in 10 min. Godzilla and Rodan are called to destroy him but they fail. Black & White only. Get your copy today!



F-5-TASTE THE BLOOD OF DRACULA
The legend that "monster of the year" appears. Ghidra, the 3 headed monster, is put on a rampage of destruction. Destroy his evil empire in 10 min. Godzilla and Rodan are called to destroy him but they fail. Black & White only. Get your copy today!



F-6-BATTLE FOR THE PLANET OF THE APES
The legend that "monster of the year" appears. Ghidra, the 3 headed monster, is put on a rampage of destruction. Destroy his evil empire in 10 min. Godzilla and Rodan are called to destroy him but they fail. Black & White only. Get your copy today!

REMEMBER! Please specify 8 or Super 8mm when ordering. Thank you
TO ORDER ANY OF THESE ITEMS,
PLEASE SEE PAGE 31 OF THIS ISSUE FOR CONVENIENT RUSH ORDER FORM.



Every thing you
always wanted
to know about
comics.

(But Couldn't Begin To Ask...)

INSIDE COMICS, the only comprehensive answer to the common query "What's happening in the comics industry?" is now four years old in its brief but glorious past. INSIDE COMICS has featured such unsurpassed exclusives as an in-depth interview with R. Crumb (king of the underground cartoonists), a conversation with the former MAD genius Harvey Kurtzman, David Low's hilarious critique of the Comics Code and much more!

The new issue of INSIDE COMICS includes articles by Dean Lattimer, Will Eisner, and C. B. Bly, an exclusive interview with the notorious Dr. Fredric Wertham (author of the infamous SEDUCTION OF THE INNOCENT), plus our usual array of news, reviews, humor tips, and other vital info for the comics fan.

The new issue of INSIDE COMICS, the ongoing bible of the comics fan, is only \$1.95. The old issue can be reserved a full year (4 issues) for a paltry \$4.

INSIDE COMICS
11 West 17th Street
New York, N.Y. 10011

() Please rush me INSIDE COMICS back issues number for which I enclose \$.....

() Please send me one year subscription (4 issues) to INSIDE COMICS for which I enclose \$4.00. My subscription will begin with issue No. 5.

Name.....

Address.....

City.....

State..... Zip.....

All one year subscribers are entitled to a free 30 word classified ad (please include name and address below and please cut it in the word total)

LORDS OF DARKNESS: A History of Celluloid Satans CONTINUED FROM PAGE 8

SATAN IN THE SEVENTIES
BEAST OF THE YELLOW NIGHT (1970) was one of those blood-and-gore thrillers that hailed from the Philippines. It told the story of how a man sold his soul to the Devil, and then became several men in succession. He absorbed the evil from each one, and occasionally became a were-monster. As usual, the villain got just what he deserved in the end.

One British entry that was quite excellent was **THE BLOOD ON SATAN'S CLAW**. This eerie production was occasionally hard to follow, but it sure was worth the struggle. The demon Behemoth gathered a group of worshippers in ye olde England, and they often brought him young human sacrifices. Fortunately, the provincial governor learned of all this and used the symbols of Christianity to smash the coven and its diabolical leader.

A new type of demon was introduced to theatergoers in **CRY OF THE BANSHEE** (1970): a scribe. The monster—which had been summoned to do the bidding of an outraged head witch—didn't even know that it was inhuman, except at certain nocturnal times. It usually took the form of a young man, but whenever it had the opportunity to attack a member of villainous Vincent Price's family, it changed into a werewolf-like fiend.

A young student was shown 16th century Madrid by **THE LAMP DEVIL** (1970); quite a few other fantasy elements surfaced in this flick, too. During the same year, a child possessed by Satan killed her parents and got mixed up with a devil cult in **SINTHIA, THE DEVIL'S DOLL**.

I started watching **BLOOD OF THE MAN DEVIL** (1971) once on television, but it was so awful that I gave up on it. Judging by some stills I've seen from the latter part of the thing, it seems as though Lon Chaney played a demon for the Devil himself. There was supposedly a were-wolf around, too, but I have no real evidence to support this. Was any reader able to stomach this production?

EQUINOX (1971) was a pretty awful movie, but the special effects in it were incredible! The plot was presented in flashbacks,

heroine, and a year later he sent her to murder the hero. You just can't beat the Devil!

Satan himself took some time off from his duties in hell to make a very brief appearance (sort of) in **THE MEPHISTO WALTZ** (1971). This dull but moody offering dealt with devil worshippers and soul transplants, but it was certainly not the first movie to feature this technique (the ad campaign claimed that it was). Although the primary villain didn't lose at the conclusion, he didn't quite win, either.

A 1972 adaptation of Chaucer's **THE CANTERBURY TALES** contained an engrossing scene



Hapless victim of satanic intervention is dogged around by Barbara Parkins in a scene from **MEPHISTO WALTZ**, a 1971 offering that made up in dullness what it lacked in interest.

that took place in hell. There were demons galore, torturing their victims (which included Church officials). The rest of the film is fairly good, but doesn't deal with the supernatural. The Devil presided over a marriage in **DIABOLIC WEDDING** during the same year.

Several demons appeared in the dreadful **DEVIL'S NIGHTMARE** (1972). This flick had the typical fancy curse/unknown-visitor-stop-at-the-haunted-castle plot. It also ended as usual—in flames, as the film should have.

The Horned One may have appeared in Mexican **SATAN OF ALL HORRORS** (1972), in which two brothers offered their sister to him in exchange for immortality, but I don't know. However,

and then went to hell. Since she didn't really belong there, a gifted fallen angel taught her how to be truly wicked, and then returned her to the land of the living. Her eternal fate, from the tale's conclusion, was to be sexually frustrated.

Sammy Davis, Jr. was cast as the unsuccessful dealer of souls in **POOR DEVIL** (1973), another TV pilot that flopped. His base of operations this time was that famous body of water in which so many planes and ships have mysteriously vanished over the years. The Evil One went around possessing dead bodies in order to kill people and lure whomever he could into his wide sphere of influence. At the finale, Satan—after having failed to corrupt a religious man—lured

DEVIL'S EYE. The Lord of Darkness, by the way, was played by none other than Chris

Brothers film, and she was married. The best thing that this film offers is some good makeup, but other than that it's really not worth seeing, especially if you've already seen **THE EXORCIST**.

It's debatable whether Paul Williams played a demon or a mortal man in **THE PHANTOM OF THE PARADISE** (1974). In any event, Satan appeared by proxy since he arranged for the protagonist to sign over his soul to him. At the conclusion, just about everybody died, including Williams. This rock version of **THE PHANTOM OF THE OPERA** was rather good at times, and worth seeing.

In the recent cheapie, **ASYLUM OF SATAN** (1974?), a young woman awoke in an institution for the insane, and eventually learned that she was going to be sacrificed to the Archfiend himself. She was saved, though, because she wasn't exactly a virgin (which was required); the Devil got really annoyed at this oversight, and in revenge he destroyed his worshippers. Now does it make

an ocean liner to his domain. The movie ended before we learned how they made out.

The most recent TV-made demon drama was ABC's interesting **NURSE WILL MAKE IT BETTER** (1975). In this, Lucifer went around as a homely middle-aged woman and collected souls in return for miracles. He was depicted as being really despisable in this (as he no doubt is), and in the end he was defeated in a most unusual way; however, the price that the heroes paid for winning was very high. As in **THE EXORCIST**, our traditional anti-monster weapons were useless against the fiend.

There have also been a number of animated, full-length motion pictures that contained the Devil and/or his minions. Two of these were **FANTASIA** (1940) and **SLEEPING BEAUTY** (1959), both of which were done by Walt Disney. The former flick contained a long sequence that dealt with a gigantic demon who summoned other supernatural creatures to meet on Bear Mountain. However, when bells



This is, we promise, the last shot we're gonna run from **THE DEVIL'S TRIANGLE**. But even though that forgettable B-grade horror rindom has several other satanic titles already on the way, including **HOUSE OF EXORCISM**, **THE DEVIL'S RAIN** and **THE EXORCIST**, **ITALIAN STYLE**. When they get around to **THE LAST EXORCISM** in Paris and **THE EXORCIST II**, though, that's when we'll toss in the towel, I tell you.

sense for him to kill his followers?

The Devil was back again in **SATAN'S TRIANGLE** (1975). The Temptation of Saint Anthony (1988). The Devil in a Convent (1989). The Devil and the Statue, The Treasures of Satan (1922), Beelzebub's Daughters, The Condemnation of Faust, The Enchanted Basket (1900), The Devil, Mephisto's Affinity, The Devil and the Gambler, Satan Finds Mischief, The Devil's Three Sins (1908), Mephisto and the Maiden, Satan's Smithy (1909), The Devil's Billiard Table, The Devil's

tolled and pilgrims chanted, the evil ones fled. Interestingly enough, Bela Lugosi was hired to pose (with a cape) for the demon sketches. The second film had a lot of funny-looking demon running around, doing the bidding of the sorceress who cast the spell that put the members of the castle to sleep. At the conclusion, she transformed herself into a fire-breathing dragon and was slain by the handsome prince.

Hell, I finally finished! □



Occult investigator Leslie Nielsen is about to be visited by the devilish title character from **DARK INTRUDER**, a brief but effective 1966 fright film originally shot as a TV pilot.

and it showed how four college students got mixed up with Azmodens (a major demon). They acquired an occult book he wanted the Necronomicon (and), and he dispatched three giant monsters—a squid, an anthropoid, and a blue ogre—to fetch it. Finally, Azmodens changed himself into a huge winged demon and attacked the two survivors. He killed the

he did show up at the conclusion of **THE WITCHES**; after a trio of attractive women killed a man, the Evil One took time out from his busy schedule to congratulate them for a job badly done.

Several X-rated movies have contained demons, but not many of them reach the local theaters. **THE DEVIL IN MISS JONES** (1973) concerned itself with a woman who committed suicide

Lee, and he did a good job in the role.

UP-TO-DATE DEMONS
ABBY (1974) was a rip-off of **THE EXORCIST**, except that this time the cast was black, and the sexual aspects were played up. The woman who was possessed this time around was also quite older than the victim in the highly-superior Warner

The Devil's Castle (1896), The Laboratory of Mephistopheles (1897), The Temptation of Saint Anthony (1898), The Devil in a Convent (1899), The Devil and the Statue, The Treasures of Satan (1922), Beelzebub's Daughters, The Condemnation of Faust, The Enchanted Basket (1900), The Devil, Mephisto's Affinity, The Devil and the Gambler, Satan Finds Mischief, The Devil's Three Sins (1908), Mephisto and the Maiden, Satan's Smithy (1909), The Devil's Billiard Table, The Devil's

Mother-in-Law (1910), The Devil, The Servant, and The Man (1910 and 1916), Bill Bumpers' Bargain, Satan on a Rampage, Satan on a Mischief, Satan's Rival, Satan Defeated (1911); The Devil's Grotto, The Devil To Pay (1912) The Devil and Tom Walker, Don Juan's Compact, Satan's Castle (1913), Satan's Rhapsody (1914), The Devil, The Devil, The Devil's Darling, Civilization, The Scorpion's Sling (1916), The Devil's Prize, The Devil, The Servant, and The Man, The Devil's Toy, Devilish Business, Devilish Crabs, The Devil's Assistant (1916).

MONSTER TIMES BOOKSHELF

THE MONSTER TIMES BOOKSHELF is the only place where you can pick up all your favorite items in the horror, fantasy and comic field. We've got the best bargains around, put them all under one roof, and we're just waiting for you to pick out your favorites!

FABULOUS FRANK FRAZZETTA POSTERS

Special Note: All 11 Posters are now \$3.50 plus 60¢ postage and handling.

--	--	--	--	--

JEFF JONES

JEFF JONES POSTERS

NEAL ADAMS

NEAL ADAMS

NEAL ADAMS

JEFF JONES

POSTER GRAB BAG!

GIANT TAT COVER POSTER

MORE FRAZZETTA

GIANT TAT COVER POSTER

GIANT TAT COVER POSTER

FULL COLOR MARVEL SUPERHERO POSTER

GIANT TAT COVER POSTER

THE ORIGINAL BRUCE LEE

THE MONSTERS

PALES FROM THE CRYPTS

VAULT OF HORROR

HOGARTH TARZAN

COLLECTOR'S MASTER TIMES

NEW!!! BLACK MARK by GIL KANE

FRANK BRUNNER

GIANT TAT COVER POSTER

THE ORIGINAL BRUCE LEE

THE MONSTERS

PALES FROM THE CRYPTS

VAULT OF HORROR

HOGARTH TARZAN

Though since overshadowed by the outsized acclaim afforded **THE EXORCIST**, Roman Polanski's **ROSEMARY'S BABY** caused quite a cinematic stir when it was first released in 1968 and was quite responsible for a spate of satanic imitators, just as the Friedkin film is today. There are even those who much prefer **ROSEMARY** to **EXORCIST**, citing its sinister subtlety as a cogent quality that the latter film largely lacks. Alan Brandman is one such **ROSEMARY** booster and heaps praise upon that demonic offering herein...



Discovering her paranoia to be all too real, Rosemary yields lengthily blade in impotent effort to fend off the forces of Evil...

Devil-worshipping doctor (Ralph Bellamy) and yenta witch (Ruth Gordon).

Rosemary assumes shocked mien as she beholds bedevilled babe in climactic scene from **ROSEMARY'S BABY**, a classic tale of male betrayal.

Any serious examination of that species of horror film dealing with demons, devils, and witches must ultimately lead one to **ROSEMARY'S BABY**. Released in 1968, it not only occupies a respectable niche in Horrordom's hall of fame, but remains a cinematic classic of sinister suspense that rivals many of macabre-master Alfred Hitchcock's efforts in quality and intensity. But what in the devil's name were the elements that coalesced so perfectly to create this masterpiece?

To begin with, we have the story itself, based on the best-seller by Ira Levin. To refresh some memories: this is the tale of Rosemary, a young, chic, attractive newlywed whose joys at the prospect of approaching motherhood steadily become replaced by a gnawing fear of demonic intervention. At first it is merely her eccentric neighbors who give her the spooks. Then it is her husband. Does she or doesn't she? Only her obstetrician knows for sure...

Now, intriguing stories about satanic skullgurgling have come our way before and have been afforded lesser fates. How many eerie classics have found themselves betrayed and torn asunder by the schlock meisters of B moviedom? Only a fortunate few have escaped unscathed from low budget-poor quality handling with the ease of such a phenomenally unpredictable fluke as **NIGHT OF THE LIVING DEAD**. The scars usually show. And they often prove fatal.

Why **ROSEMARY'S BABY** works so well is in no small measure due to the respect and care accorded the treatment of the story. Here we find no hack writer exploitively milking the tale for sheer shock value, as is so common in other eerie endeavors. Likewise, the director's concern is less with paralyzing the audience with images of horror than with patiently allowing the story to unfold, at its own pace, its own web of suspense. The



Rosemary consults trusty ally Maurice Evans while warlock Sidney Blackmer looks on.

Rosemary (Mia Farrow) in the increasingly chilling embrace of Faustian mate (John Cassavetes) in **ROSEMARY'S BABY**, one of schlock-shock auteur William Castle's few terror triumphs. Roman Polanski likewise handled directing chores in fine tight fashion.

BY ALAN BRANDMAN

Rosemary's Baby

attention given to the formulation of believably complex characters has been matched by only a few other films in the genre. The same can be said for the pungency and sophistication of the dialogue and the overall coherence that keeps the narrative so well-paced.

The chief credit for the film lies in four hands. The first two belong to the man responsible for both the screenplay and direction: Roman Polanski. The second pair are those of that familiar white-haired wizard of the weird: William Castle, producer. The success of this film marked an odd turning point for both their careers.

DEMONIC DEBUT

For Polanski, it marked the triumphant debut of his first totally American-made production. After crafting earlier masterworks of suspense as the Czech-made **REPUSSION AND KNIFE IN THE WATER**, Roman found his career in a kind of artistic limbo after the ambiguous reception granted his more recent film ventures. Happily, he fared critically

superior with witches than he had with vampires, his British-made **FEARLESS VAMPIRE KILLERS** having not been panned but its original print so drastically altered that he requested his name be removed from the American release. The artistic control he fought for and maintained over **ROSEMARY'S BABY** served as a stepping-stone for the freedoms sought by such other film pioneers as Stanley "2001" Kubrick. As for Polanski himself, the success he achieved with **ROSEMARY** has provided him with the enviable freedom to comfortably pick and choose whatever film properties he views as worthy (e.g., **CHINATOWN**).

For William Castle, **ROSEMARY** signified the successful transition, if not quantum leap, from director to producer. Ironically, **ROSEMARY**, the first film which he did not direct, proved to far surpass any of his earlier efforts, which were basically exploitive-type shockers like **3-D GHOSTS**, **THE TINGLER**, **HOMICIDAL** and **MACABRE**—films which were often financially successful

but rarely praiseworthy.

The final elements that contributed to **ROSEMARY'S** critical success were the excellent acting and atmosphere.

Gifted with a budget quite large by horror film standards, Polanski was able to have a top-notch, perfectly suited cast at his disposal. Mia Farrow draws out just the right amounts of sympathy and tension as the pale, paranoid heroine. As the husband torn between love of wife and lust for fame, the often manic John Cassavetes is, for a change, the perfect shade of intensity. We are never quite sure how we feel about him or how much we can really trust him. The neighbors (witches) next door are a marvel of contrasts. Ruth Gordon as Minnie Castavet projects a flamboyant, almost yenta-like quality in her seeming concern for Rosemary (remember her chocolate mousse?). As her warlock hubble, Sidney Blackmer emerges as all charm and mild-mannered suave. In other key roles, Ralph Bellamy as an untrustworthy doctor, and Maurice (Dr. Zaius) Evans as one of Rosemary's few allies are also very effective. Ditto for the brief appearance (a la Hitchcock) of that irrepressible ham, William Castle. Still, though obviously provided with a goldmine of talent, the devil's share of the credit must go to Polanski.

The same must be said of the richly evocative atmosphere, which also plays a key role in the film's success. Though also achieved largely via the blessings of high production values, it is still ultimately Polanski who pieces the puzzle together through clever manipulation of his people, props, and sets and imaginative use of his camera. Note especially Rosemary's jarringly surreal nightmare in which she has been drugged so as to conceive through Satan an anti-Christ. These images are truly horrific. It is to Polanski's credit that he so teasingly treats us to only limited doses of such explicit terror, the better to let it slowly well up within us until the eerie climax, itself a gem of horror and emotional ambiguity (when Rosemary is finally confronted with her baby).

SUBTLE SCARES

It is such subtle manipulation of the viewer's own fears, not the overwrought images of fright any talented hack can employ, which should be emulated by anyone seriously interested in evoking the truest sense of terror. Films like **THE EXORCIST** leave less to the imagination and more to the gut in deriving their superficial thrills. Sometimes, as with **THE EXORCIST**, that is enough, and it does indeed work. More often than not, though, it flops, or, even worse, becomes ludicrous. Consider the brace of films spawned by **ROSEMARY'S BABY** and **THE EXORCIST**, the decade's two classics of demonic horror. To varying degrees, such opuses as **THE BROTHERHOOD OF SATAN**, **THE MEPHISTO WALTZ**, **ABBY**, etc., have failed to impress because they have ignored the blueprint for success provided by **ROSEMARY'S BABY** in favor of a more exploitive schlock approach. Lamentably, budget considerations sometimes destroy any possibility for quality before it's camera is even loaded. Without adequate performers, dialogue, or sets, most productions don't stand a chance. Still, some inventive filmmakers are proving that money is not all, concentrating instead on the pure, essential elements that made horror films so horrifying, before the invention of 3-D or color [WINE again our friend **NIGHT OF THE LIVING DEAD**]. But finally it all too often remains a case of adhering to the "safe" theory—that attacking the viewer's fears and fantasy from without, not from within. It was in abandoning this tried, but all too untrue, formula that **ROSEMARY'S BABY** was a real pioneer of the horror film. □

ROSEMARY'S BABY (1968 134 min. Written and directed by Roman Polanski. Produced by William Castle. From the novel by Ira Levin. Starring Mia Farrow, John Cassavetes, Maurice Evans, Sidney Blackmer, Ruth Gordon, Bessie Kelly, Angela Doran, Elisha Cook, Jr.

STUPENDOUS!
COLOSSAL!
OVER 6-FEET!
LIFE-SIZED
STAR TREK
POSTERS!



These exclusive life-size MONSTER TIMES Star Trek posters are soul-stirring items that no Star Trek lover will want to be without. Handsome, life-size (over six feet) photo portraits of CAPTAIN KIRK (William Shatner) and MR. SPOCK (Leonard Nimoy), these startling posters will transform any dull, ordinary wall or door into an instant Star Trek gallery. Get 'em while they last! Only \$2.00 plus 60¢ for postage and handling each, or get both for only \$4.50 (postage included), a saving of 70 cents (a considerable one in these penny-pinched times).

Make check or FINAL FRONTIER money order, 11 West 17th Street, payable to: New York City, N.Y. 10011

It's about time someone had the gumption to produce handsome, six-foot, life-size posters of CAPTAIN KIRK and MR. SPOCK. Please beam to me the following posters:

- ☐ CAPTAIN KIRK
\$2.00 + 60¢ postage and handling
- ☐ MR. SPOCK
\$2.00 + 60¢ postage and handling
- ☐ I WANT BOTH
\$4.50 (postage included...
a saving of 70¢!)

Name _____
Address _____
City _____
State _____ Zip _____

[Sorry, but no foreign or Canadian orders for these items can be accepted.]

BOOK & RECORD COMES ALIVE! AS YOU READ!

Monster fans! Super Hero fans, and Apes fans! Here's the best of all your greatest characters have been put on a 45-page record! There's Superman, The Hulk, Fantastic Four, Frankenstein, Dracula, Planet of the Apes and more! Not only will you have your favorite monster or hero, but you'll also get a beautiful FULL-COLOR 20-page comicbook to accompany each record. Play the record as you read the book and be prepared for the best of a lifetime as you hear Spideeman talk, Frankenstein yell, and all your heroes come alive! As one fan said, "It's incredible." Each record and book set costs only \$7.00 plus \$1.50 postage and handling. The complete list of the super book and record series appears below. Please be sure to write book & record number when you fill out our order-order form.

- BR1—SPOCKMAN BOOK & RECORD
- BR2—HULK BOOK & RECORD
- BR3—CAPTAIN AMERICA BOOK & RECORD
- BR4—FANTASTIC FOUR BOOK & RECORD
- BR5—FRANKENSTEIN BOOK & RECORD
- BR6—DRACULA BOOK & RECORD
- BR7—MAN THING BOOK & RECORD
- BR8—WEREWOLF BOOK & RECORD
- BR9—PLANET OF APES BOOK & RECORD
- BR10—ESCAPE FROM THE PLANET OF APES BOOK & RECORD
- BR11—BENATH THE PLANET OF APES BOOK & RECORD
- BR12—BATTLE FOR PLANET OF APES BOOK & RECORD

POWER RECORDS PRESENTS



NEXT ISSUE!



Due to popular demand we've received well over a half dozen letters on the subject. TMT is happy to announce the return of our always forward-looking Next Issue feature. The feature in question—ever an independent, even elusive

sort—showed up at the TMT office the other day (as suddenly, we might add, as it had disappeared), offering little in the way of information as to where it had been or for what purpose it had been there. We didn't press it on the subject, however, but extended instead an outstretched paw of welcome, grateful for the prodigal column's timely return.

Anyhow, according to our Next Issue column, our next issue will be what you call your SPECIAL GIANT POSTER ALL-DINOSAUR ISSUE, starring an even dozen of Horrod's heaviest monsters including GODZILLA, KING KONG, THE BEAST FROM 20,000 FATHOMS, BLACK SCORPION, THE GIANT BEHEMOTH, REPETILUS, DINOSAURUS and other time-honored titans of terror. In addition to a dozen suitable-framing type posters of these highly destructive scream screen stars, we'll have profiles, biographies, cast credit information—everything, in short, that you always wanted to know about dinosaurs but were, understandably, afraid to ask.

After our breath-stealing Giant Poster Dinosaur issue, we'll be back to our regular format with such eerie items as BARBARELLA filmbook, an exclusive interview with action actor Ron Ely, star of the forthcoming DOC SAVAGE, MAN OF BRONZE, the Late Film Round-Up and other exciting features. So keep those cards, letters, and most importantly, coins coming, and we'll continue to do our perverse part here to put monsters on the map, where they, by Godzilla, belong.

SEPT. 1975 NO. 43

WORLD'S FIRST NEWSPAPER OF HORROR & FANTASY!

GIANT
COLOR
POSTER
INSIDE

the Monster Times

**CAPTAIN KIRK
STAR TREK
EXORCIST!**
P. 19



75¢
K
17745



THE MONSTER TIMES
ALL-
DINOSAUR
ISSUE!
Includes 12 posters
1 filmbook & more!

RETAILERS: SEE PAGE 30 FOR RETAIL DISPLAY ALLOWANCE PLAN

Halloween
Orchestra
On Halloween
lookout!
Strange things
are all
about!



the
DRUGS